REPORT RESUMES

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ENGLISH AND THE LANGUAGE ARTS, A CURRICULUM GUIDE FOR GRADES K-12.

WYOMING STATE DEPT. OF EDUCATION, CHEYENNE

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THE ENGLISH CURRICULUM GUIDE FOR GRADES K-12, ISSUED BY THE WYOMING STATE DEPARTMENT OF EDUCATION, IS BUILT AROUND TWO MAIN IDEAS--(1) THAT A LASTING EDUCATION DEVELOPS DELIGHT IN GOOD READING, WRITING, SPEAKING, AND LISTENING, AND (2) THAT LANGUAGE NOT ONLY COMMUNICATES OUR THOUGHTS AND IMPRESSIONS, BUT ALSO HELPS TO PRODUCE AND SHAPE THEM. THE GUIDE IS DIVIDED INTO TWO "DIMENSIONS." THE FIRST, LITERATURE AND VALUES, IS PRESENTED BY GRADE LEVELS, AND SUGGESTS SUBJECT MATTER EMPHASES, UNIT TOPICS, ACTIVITIES, AND RELATED READINGS. SAMPLE UNITS GIVEN FOR EACH GRADE, 4-12, INDICATE VARIOUS WAYS OF ORGANIZING THE WORK. THE SECOND "DIMENSION," LANGUAGE SKILLS AND HABITS, IS DIVIDED INTO 10 CATEGORIES--(1) PRECISE AND VIVID REFERENCE, INVOLVING WORD CHOICE AND GRAMMATICAL RELATIONSHIPS, (2) STRUCTURE--THE RELATION OF PARTS IN SENTENCES, PARAGRAPHS, AND LARGER UNITS OF COMPOSITION, (3) THE SPEAKING PERSONALITY, (4) SOUND PATTERNS AND TEXTURES, (5) VOICE AND EAR, (6) THE EYE, (7) HANDWRITING, (8) BODY AND ENVIRONMENT, (9) SPELLING AND PHONICS, AND (10) LIBRARY TECHNIQUES--EACH COMPOSED OF SEVERAL SPECIFIC SKILLS WHICH DEFINE AND DEVELOP WHAT THE AUTHORS BELIEVE TO BE IMPORTANT IN THE USE OF LANGUAGE. A CHART SHOWS THE PROBABLE OCCURRENCE OF EACH SKILL LEVEL AT THE PARTICULAR GRADE LEVELS. THIS GUIDE, RECOMMENDED BY THE NCTE COMMITTEE TO REVIEW CURRICULUM GUIDES, IS NOTED IN "ANNOTATED LIST OF RECOMMENDED ELEMENTARY AND SECONDARY CURRICULUMS IN ENGLISH, 1967." (SEE TE 000 140.) A LIMITED SUPPLY OF FREE COPIES IS AVAILABLE FROM THE STATE DEPARTMENT OF EDUCATION, CAPITOL BUILDING, CHEYENNE, WYOMING 82001. (LK)

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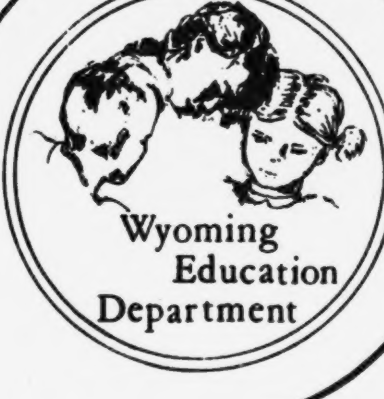

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ENGLISH AND THE LANGUAGE ARTS

A Curriculum Guide for Grades K-12

Authorized for Use
And Experimentation
In Wyoming Schools

January, 1965
Second Printing, 1967

FOREWORD

The State Department of Education in Wyoming is pleased to publish and distribute this guide to the language arts for kindergarten through twelfth grade.

This guide resulted from the 1964 School Workshop of the University of Wyoming, and presents the thinking of the teachers who worked under the direction and leadership of the staff members at the University. It is the product of the cooperative efforts of the Wyoming Council of Teachers of English, College of Education of the University of Wyoming and the State Department of Education.

The guide should be carefully studied by teachers; the ideas presented here tried and evaluated by teachers. It has been developed as a suggested guide, not the final word; and it is expected that it will be revised and improved in the near future.

This second printing has been made possible by funds provided under Title V, Elementary and Secondary Act of 1965.

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Officers of the Wyoming Association of Teachers of English, 1962-1964, who supervised the entire project are Mrs. Hortense B. Nelson of Laramie, president; Mr. Lyle Johnson of Sheridan, vice-president; Mr. Ted Gloeckler of Cheyenne, secretary-treasurer; Miss Frances F. Feris of Casper, board member at large; and Mrs. Catherine Gibson of Cheyenne, past (organizing) president.

In both years the workshop was directed by Walter H. Miner, with the assistance of two consultants from the University of Wyoming, Dr. Glyn Thomas, Professor of English, and Mrs. Charlotte Slade, Instructor in English Education in the College of Education.

The workshops are indebted to innumerable books and curriculum publications for ideas now too intertwined to be separately acknowledged. A particular indebtedness for choice of literature in the elementary grades is to publications of the Nebraska Curriculum Development Center located at the University of Nebraska.

The Association wishes to thank the University for its substantial support, and especially Dr. Hugh B. McFadden, Director of the Summer School,

Dr. John A. Marvel, Dean of the College of Education, and Dr. E. Gerald Meyer, Dean of the College of Arts and Sciences.

Thanks are also due to the Wyoming school districts which in many cases gave financial assistance to teachers working on this curriculum.

Especial recognition is due to the persistent interest and efforts for better education in English shown by Dr. Lawrence L. Smith, former Head of the Department of English at the University of Wyoming, whose untimely death in January, 1964, prevented his seeing the publication of this guide and deprived the English teachers of Wyoming of a friend.

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TO THE TEACHER

To make this curriculum guide more useful to you, we would like to explain how it is arranged. You will notice that it is quite brief for the number of grades it covers. It does not contain a detailed, day-by-day syllabus or set of lesson plans. Instead it defines areas of important learnings and arranges them in a sensible order, suggesting a few classroom activities but leaving you to supply much of the detail.

Nor is it the final word. Indeed it will have failed if it does not provoke experimentation and constructive criticism leading to change. As your experience with it suggests improvements, we hope you will note them in margins and blank spaces; not only for your own use, but also so that you can recommend them for future revisions of the guide.

It should go without saying that this guide has not been written to impose a rigid conformity or to suppress that creative originality which is the chief power and glory of teaching. It is intended, instead, to combat a chief enemy of that originality--curricular chaos. We wish to offer a framework in which your special abilities and your "feel" for the art of teaching can be even more fruitful than before.

If you have been teaching English for some time, you will find much that is familiar to you in this curriculum and may wonder why it is published. Indeed part of the purpose is merely to suggest ideas to the inexperienced teacher, to alleviate some of the problems that come from pupils moving about within the state, to help districts that lack resources for extensive curriculum work, and to simplify coordination of teacher preparation (and inservice training) with actual school programs.

But even if you have taught for a great many years, there are two aspects of this curriculum that are likely to seem unfamiliar. This is inevitable in a curriculum that attempts to incorporate the best of recent scholarship. It may help you to know, though, that the curriculum was planned and written by 42 practicing teachers, from all sizes of Wyoming schools, representing all grade levels, and averaging nearly fifteen years of experience. We hope that you will find any novelties of approach challenging, stimulating, and full of promise for more successful teaching.

I

One of the aspects of the curriculum most likely to appear unfamiliar is its organization. We have divided it into two parts, one a sequence of skills in reading, writing, speaking, and listening (the how of language), and the other the suggested literature and other subject matter (the what of language). Each part needs some explanation.

Subject matter. The recommendations on subject matter generally reflect our belief that English is one of the humanities. In other words, it is largely concerned with the values that can illuminate the pupil's experience, his identity, and his world--the creative discovery of significance in life. The more commonplace uses of language (which have not been neglected) generally derive from these. In addition to richness of significance, we have aimed at a sense of variety from year to year, together with a steady increase in maturity. Enough unit topics and related readings have been suggested at each grade level to give you a wide choice. The sample units taken together (those for other grade levels as well as your own) indicate several different ways of organizing the work. You will also probably want to add other units and materials of your own that fit in with the emphasis for the year.

Skills. The sequence of skills is presented on a different basis--not by grades, but as ten series of up to 37 specific skills apiece. These ten "skill ladders" define and develop what we take to be cardinal concerns in all excellent use of language. Four of these concerns are with mental operations common to all four modes of communication--reading, writing, listening, and speaking--and even to the formulation of one's silent thoughts. They are defined in 37 steps apiece, providing for continuous growth in the power to enrich and clarify consciousness verbally. The other six cardinal concerns are with the means of transmitting language once it is formulated--skills of the voice, hand, eye, and the like. Most of these are defined in only 20 steps or fewer.

Presenting these skills in class might most naturally follow a circular or spiral plan of organization. Instruction might focus on all ten cardinal concerns in turn through a cycle coinciding with the unit, the grading period, or even a single assignment. The entire cycle could be covered during, say, the reading of one sonnet or the writing of one composition. Such choices of timing are for you to make in the light of your particular classes and your own teaching style.

The essential point is that the pupil should return again and again to each cardinal concern, that he should practice it in all modes of communication, and that he should apply it with ever increasing awareness, discrimination, and ease. In fact the pupil's development of the ten cardinal concerns for language excellence is of more lasting importance than his mastery of a hundred-or-so specific techniques. The techniques are necessary mainly to make these concerns concrete and practical.

The numbered levels, or techniques, within each area of concern are necessary also to provide for steady progress and evaluation of pupil growth. Each level has been defined with such a scope and complexity as to allow an average pupil to advance by that amount in all ten areas (on the average) in about half a year. The chart on page 82 indicates roughly the probable range of achievement. The least gifted pupil in the heterogeneous classroom should probably average a growth of one skill level per year in each cardinal area; the most gifted might average three. Both are likely to experience the sudden spurts and long plateaus characteristic of learning generally.

Some variation in the order of the specific skills may be desirable, especially where required in the lower levels to fit the readiness and reading series materials being used. But as far as possible, each pupil should advance steadily, not skipping levels, not racing ahead in one area and falling behind in another. Since each skill area represents increasing awareness of a single goal, most specific steps involve a built-in review of earlier levels, making regression to earlier levels unnecessary.

Individualization. Such steady development, of course, is somewhat ideal. For one thing, it implies diagnosing the achievement of each pupil, in each area, and starting instruction from that point--or rather, those points. Instruction would have to be individualized almost completely to reflect the enormous differences of achievement that such diagnosis is bound to show even in a carefully grouped class. We feel that such an ideal should not be completely renounced and that schools should never cease efforts to achieve class loads and conditions that would make it possible to fulfill. But in the meantime, workable compromises can be made.

In almost any school with typical class loads the teacher can do something to individualize instruction. All pupils may be reading the same or similar selections while exmphasizing different reading skills. All may be writing on the same type of subject and emphasizing the same area of language skill, but using different specific techniques. In general this curriculum tries to combine (1) flexible elements to take care of individual differences with (2) shared interests that let the class function as a single language community. To most teachers, we feel, the methods appropriate to this aim are familiar.

Under the worst teaching conditions, it may be necessary to introduce rigidly two levels a year in each area, regardless of the varying needs and abilities of the pupils. This will involve a good deal of pupil frustration and boredom, but it is at least no worse than with other rigid curricula that specify the precise grade level for each skill.

In larger schools certain classes could be designated to advance one level a year (basic), others two (regular), and others three (advanced, or honors). It should be noticed, however, that the levels we are discussing now define depth of awareness, not the amount of subject matter. An honors class of this sort would be more nearly an example of enrichment than of acceleration.

Unity of skills and content. So far we have looked at subject matter and language skills as though they could exist separately. Of course this is false. It is only by using such skills that the subject matter becomes visible at all. We believe that these two parts of English are most accurately described as analogous to two spatial dimensions, or to the floor plan and the elevation blueprints of a house--both flat and thin in themselves, but combining to define a solid reality. In the classroom this means planning actual experiences of meaningful communication as the staple of pupil activity. No assignment should fail to specify both a meaningful topic and appropriate techniques.

Skills without substance are barren manipulation; substance without skills is a quicksand of blurry ideas and feelings.

II

More important than the organization of the curriculum are certain assumptions about language and learning upon which it rests. We point out these foundation principles because of their practical usefulness: it is such principles that give direction, unity, and purpose to the thousand separate details of English teaching. We teach best when we are conscious of a simplicity giving shape to the diversity of our tasks. This curriculum is built around two such unifying ideas.

The delight in quality. One of these ideas is that ability to handle language--no matter how honestly, efficiently, and creatively--is not enough. What counts is not what the pupil can do, but what he does, beyond the classroom as well as in it. Drilled-in habits and the desire for practical advantage, we feel, are not usually sufficient to bring this about. Respect and affection for the teacher and an enjoyable classroom atmosphere are useful tools too, but these also often fail to carry beyond the classroom.

The only education in English that will last a lifetime, we feel, is one that develops the direct, felt pleasure in quality--a delight in good writing, good reading, good speaking, good listening. This delight may never grow to the love and awe that great authors feel for their language and its literature. But even the plain, workmanlike satisfaction in a readable sentence will go far. More than that, it is a rare child that cannot be brought to feel the illumination and wholeness that creative reading or composition, speech or understanding, can give him.

The whole texture of this curriculum is intended to help you release this kind of intrinsic motivation in your pupils. This is not done under the illusion that a thirst for excellence will spring up automatically in many of them. Instead it is a recognition that this kind of motivation is our principal goal, the measure of our success.

To be sure, much factual knowledge and development of concepts are needed--grammar, syntax, vocabulary, word structure and history, semantics, usage levels, and what not. But rather than organize such materials formally, as branches of linguistic science, we have grouped them according to their purposes in improving the quality of communication. As a result, the emphasis on grammar, vocabulary, and usage in this curriculum may be overlooked by casual inspection. The overriding purpose has been to ensure the relevance of such subjects by presenting them in terms of the delights they serve. These are the cardinal concerns that we have spoken of. In fact we may summarize them in terms of their characteristic delights:

1. Delight in vivid and precise reference; meanings realized by the choice and combination of words

2. Delight in structure; the arrangement of parts by which complex meanings become a single, effective chain of thought
3. Delight in the use of tone, attitude, and style to relate the speaking personality (real or imagined) to audience, subject, and occasion
4. Delight in attending to vocal sounds (spoken, or implied on paper) that please the ear and reinforce other kinds of meaning
5. Delight in deft control of the physical means of communication such as handwriting, spelling, voice quality and eye movement.

The nature of language. The second unifying idea is that language does more than communicate our thoughts and impressions: it helps to produce and shape them. In fact the two processes--formulation and communication of thought--go hand in hand. Or stated differently, language is the mental process that transforms experience into knowable and communicable form. Under this view the most fundamental skills are not specifically reading skills, or speaking skills, but simply language skills--mental operations that underlie all four modes of communication.

Thus we have regarded English consistently as a tool for thinking and imagining. As Robert Frost once said of writing (to mention just that mode of communication), we do not learn to write when young so that if we ever have anything to say we will know how to say it. Learning how to write is mostly learning how to have something to say. This seems to us as true of the kindergarten child describing the new baby brother, or the businessman dictating a letter, as it is of a poet condensing the essence of a moment in verse.

It is in this process that we see the primary goal of English. It seems to us a self-evidently good thing that every person's awareness of life should be enriched, clarified, and sharpened. Such awareness is good in itself and as an essential element of a good life. It is also indispenable for making wise decisions(both public and private), in forming sound personal relationships, in life-long learning, and in all the practical tasks of life. English can and should serve these ends

TO THE SCHOOL ADMINISTRATOR

To make this curriculum as widely useful as possible, it has been made adaptable to many varied administrative arrangements. Larger schools wishing to group classes by achievement will find in the curriculum a clear rationale. With simple adjustments in the timing of units, it would also work well with non-graded programs, either at elementary or secondary levels. Where neither of these devices is used, suggestions for differentiating assignments within the heterogeneous classroom make it quite workable there. Perhaps most convenient is the dependence of skill development upon diagnosis. Because of this, the curriculum need not be "phased in" a year at a time, nor need it be adopted simultaneously throughout a school system.

At first this curriculum will make heavy demands on teachers. Their efforts in implementing it should be matched by the efforts of their communities and school administrations. The essentials are (1) elementary and secondary school libraries adequate for the suggested units, (2) provision for flexible use of anthologies and classroom sets of key readings, augmented by provision for paperback purchases by the school or pupils, (3) effective supervision and encouragement of teachers to experiment with techniques that may be new to them, and (4) moderate teaching loads. When elementary teachers have more than 25 pupils or secondary teachers more than 100, decreasing provision for individual needs must be expected. This is always serious, but particularly regrettable with a curriculum that invites emphasis on orderly individual progress.

Although this curriculum requires more materials than the single anthology can provide, the teacher who has only a single anthology can still make use of it. If the necessary coordinating machinery is provided, he can draw materials for a particular unit from the anthologies of different grade levels. He can also bring materials into the classroom from school, home, and public libraries. Literary Cavalcade Magazine can provide a wealth of material for senior high school, and at least one classroom set of it would be desirable. The Saturday Review, The Atlantic Monthly, and Harper's should be available in the high school library.

As with any new curriculum, implementing it can be aided greatly if all opportunities for inservice training are seized--locally, in districts, and at the University of Wyoming. In addition regular reading of Elementary English or the English Journal by teaching personnel can help make them receptive to more recent developments and should be encouraged.

Finally, the scope and complexity of English, together with the fact that more teachers spend more time teaching it than any other subject, suggests that supervision should be by personnel well trained and experienced in that field. This is particularly true for the highly integrated English program set forth in this curriculum.

DIMENSION I: LITERATURE AND VALUES

Places to look for meaning and the delight in meaning

LITERATURE AND VALUES: OVERVIEW OF GRADES K-12

Note: After the central emphasis for the year are listed suggested unit topics. Starred topics have been developed in some detail to show various means of unit presentation and will be found on pages 50 to 69.

Kindergarten: Language activities that are fun.

No units at this level

Grade 1: Language activites that are fun.

No units at this level

Grade 2: Language activities that let us share unusual experiences.

No units at this level

Grade 3: Language activities that make us think and wonder.

No units at this level

Grade 4: Language activities that widen our horizons.

Myths of Ancient Greece*
Myths of the Cheyenne*
Children in Other Lands
Tales of Fancy
Literature about the West
People in the West
The World of Animals

Grade 5: Language activities that make us acquainted with interesting people and make others acquainted with us.

The American Folk Hero
The Sense of Adventure
Biography as Literature
History as Literature
The Sense and Nonsense of Fables*

Grade 6: Imaginative literature as an important means of insight into reality, complementing but distinct from the social and physical sciences.

Fact and Fantasy
Myths of the Northland
Other Lands and Peoples
The Art of Biography
The Call of Adventure*

Grade 7: Language activities that give meaning to actions and chains of events--the organization of narrative.

Escape Stories*
Romantic Adventure
Historical Adventure
Biblical Narrative
Fantasy and Science Fiction

Grade 8: Language activities that reveal and clarify personal ideals and values.

Courage
Careers
Dedication*
Judging Others

Grade 9: Language activities that reveal and clarify the tensions between the individual and his environment.

The Individual in Conflict with Society
Pressures that Lead to Conformity
The Individual Drawing Strength from the Ideals of Society*
Pressures of Nature on Man

Grade 10: Particular literary forms with their specific pleasures and advantages.

The Short Story
The Drama
The Novel*
The Essay
Poetry

Grade 11: Language activities that express and illuminate life in America.

The American Conscience
The Constant Frontier
The Individual in America
American Diversity
Toward Democracy*

Grade 12: Language activities that explore distinctive modes (developed in the course of Western civilization) of seeing deeply into human nature.

The Tragic Vision*
The Satiric Vision
The Lyric Cry
The Sweep of Poetry (narrative)
The Search for Meaning in Life through Fiction

KINDERGARTEN

Subject Matter Emphasis: language activities that are fun. There should be much creative oral activity and much listening to narratives with strong imaginative and rhythmic appeal. Colorful books and other written material in the room should build up desire for admission to the world of reading and writing. Familiarity with standard children's literature will begin to be built up.

Suggested Activities for Creative Thought and Awareness through Communication

Listening:	Listening to the teacher read aloud Listening to directions (simple, one step at a time) Listening to recordings and films of children's literature Rhythmic finger and dance exercises to accompany poems, stories Listening and reacting to other children during "Show and Tell"
Speaking:	Participation in "Show and Tell" Acting out stories, nursery rhymes Retelling stories, repeating nursery rhymes and short poems Making up stories Telling stories with aid of flannelboard Exchanging greetings with teacher and class Free conversation with teacher and class; rudimentary group discussion through questions such as "How shall we make....?"
Reading and Writing:	Painting and drawing pictures as a substitute for written language, sometimes adding words to the pictures Cooperative group composition (experience charts), with teacher writing from children's dictation--selecting best expressions. Subjects may be not only activities such as field trips, but seasons, holidays, and stories--particularly those heard from records and films.

Skill Development

Skill development at this level is informal and concurrent with the communications experience, not a separate activity with explanation and drill. But during each communications activity the child's attention should be directed to those skills he is currently ready to achieve. Dividing children into groups is not ordinarily helpful or necessary. The teacher simply points out things to notice, or better ways to say a thing, from time to time, with emphasis on the added pleasure to be gained from these techniques.

Care should be taken to keep a balance between listening, speaking, and pre-reading and writing experiences, and to see that each skill learned is carried over from one to another of these modes.

Suggested Key Readings

Key readings for kindergarten are listed together with those of Grade 1. Teachers are urged to present as many of these readings as convenient, so that they may serve as background in later years. Substitutions and additions are often desirable, however, only taking care not to pre-empt a key reading from a later grade. See the supplementary list of Recommended Books for Elementary Grades (page 70).

GRADE 1

Subject Matter Emphasis: language activities that are fun.

As in kindergarten, there should be much creative oral activity and much listening to stories with strong imaginative and rhythmic appeal. It should be shown that fun from language increases as language skill grows. Written language is presented as a means of preserving and sharing the kind of fun experienced in oral activities. Familiarity with standard children's literature is widened.

Suggested Activities for Creative Thought and Awareness through Communication

Listening:	Listening to the teacher read aloud Listening to recordings and films Listening to step-by-step directions Listening to talks and discussion by other children; listening during partnership reading in pairs or small groups.
Speaking:	Dramatizing familiar stories Repeating poems, riddles, and rhymes Orderly group discussion under teacher's guidance Simple explanations and original stories Choral reading and speaking Dramatized acts of courtesy---greeting visitors, introducing friends, answering the telephone Oral book reports, telling part of the story, reading small sections, telling about a few of the illustrations Partnership reading, aloud to one another Storytelling of familiar stories or enjoyable experiences
Reading:	Mostly oral reading. Innocuous material in some readers is a problem. Readers with high imaginative appeal should be sought. Reading of experience charts Recognizing words on signs and elsewhere outside of school Choral reading
Writing:	Mostly cooperative group composition, teacher writing at group's dictation, group choosing from among several expressions often. Changes may be made after group rereads the completed composition.

Individual composition for more advanced pupils.
Reconstructing small copy of old experience chart by placing word and sentence strips in pockets in correct order opposit pictures.

Skill Development

Development of basic, mental language skills at this level is mainly informal and concurrent with the communications activity, not a separate activity. But mechanical skills of eye, hand, and posture for reading and writing can be presented in short periods of demonstration and drill, so long as the end of effective communication is kept in view. Dividing class into reading groups by achievement level will be helpful, as will individualized instruction.

Care should be taken to keep a balance between listening, speaking, reading, and writing activities, and to see that each skill learned is applied in all relevant modes. As the mechanical skills of reading and writing receive more time and attention, it is important not to reduce the time devoted to genuine communication.

Suggested Key Readings

Teachers are urged to present as many of these in kindergarten and Grade 1 as is convenient, so that they may serve as background in later years. Substitutions and additions are often desirable, however, only taking care not to pre-empt a key reading from a later grade. See the list of Supplementary Books for Elementary Grades.

Key readings will not normally be presented as part of a unit at this grade. They are grouped here by type to simplify comparison with material in later grades and to help the teacher to substitute equivalent stories so as not to narrow the variety of types.

Folk tale:	The Little Red Hen	Available in Arbuthnot, May Hill, Anthology of Children's Literature, Scott, Foresman, 1961
	The Three Billy Goats Gruff	
	The Gingerbread Boy	
Fanciful:	Peter Rabbit	
	Little Black Sambo	
Animal:	Millions of Cats	Wanda Gag, Coward-McCann, 1928
	Just-So Stories The Elephant's Child How the Rhinoceros Got His Skin	R. Kipling, Doubleday, 1952
	Ferdinand	Munro Leaf, Viking Press, 1951

(Grade 1)

Adventure:	The *Tim* Stories	E. Ardizzone, Walck, 1955
	The Little Island	Golden MacDonald, Doubleday, 1946
Myth:	The Story of the First Butterfly) The Story of the First Woodpecker }	in Arbuthnot (or Johnson) *Anthology of Children's Lit.*
Fable:	The Dog and His Shadow) The City Mouse and the Country Mouse)	*Fables of Aesop,* Macmillan, 1954
Other Lands:	Crow Boy	Taro Yashimo, Viking Press, 1955
Biography:	They Were Strong and Good	Robert Lawson, Viking Press, 1940
	Washington	Ingri & Edgar P. d'Aulaire, Doubleday, 1936
Poetry:	Mother Goose Nursery Rhymes Selections from-- Arbuthnot, May Hill, *Anthology of Children's Literature*, Scott, Foresman, 1961, or *Time for Poetry*, Scott, Foresman, 1959, or Untermeyer, Louis, *The Golden Treasury of Poetry*., Golden Press, 1959.	

GRADE 2

Subject Matter Emphasis: language activities that let us share unusual experiences.

"Unusual experiences" should not be taken too literally, since, however clothed in fantasy, the subject of the second grader's genuine communication must be relevant to his experience. The broader emphasis on language as a source of satisfaction and fun must never be lost, but rather intensified now that the emphasis is made more particular. Familiarity with well known children's literature continues to grow.

Suggested Activities for Creative Thought and Awareness through Communication

Listening:
- Listening to the teacher read aloud
- Listening to recordings and films
- Listening to directions, explanations, and descriptions
- Taking into account what others say during discussion
- Listening to resource persons from the community

Speaking:
- Dramatic play involving situations at school or on playground (role playing) -- or in a store, or at the nurse, etc.
- Radio or television presentation with station announcer, weather reporter, calendar reporter, news reporter, etc.
- Making up stories on titles or starting scenes, suggested by teacher or class
- Read aloud original stories (tape record children as they read)
- Choral reading and chanting
- Retelling flannelboard stories
- Dramatized acts of courtesy: playing host or hostess, using telephone
- Giving a chalk-talk
- Oral sharing of interesting experiences, news items, book reports

Reading:
- More silent reading at this level
- Using elementary reference books for information
- Individual reading and library use

Writing:
- Cooperative group composition, teacher writing at group's dictation, selecting best expressions, revising when completed.
- Copying group composition accurately to keep and reread

Completing an imaginative story in two or three sentences, given an appealing subject and opening, or suggested by a picture.
Planning, dictating, copying a class note, letter, or invitation
Write two or three sentences about plans for a project, picnic, holiday, etc.

Skill Development

Definite instruction in all areas of skill can be given at this level, with explanation, demonstration, and drill. Instruction will still be brief and closely connected with particular activities of expressing and communicating meaning that is genuinely felt.

Communication activities can be organized about a story or other subject for moderately sustained attention, so as to form a sort of abbreviated and informal language arts unit. Though often brief, informal, and blended together, the essential elements should still be present:

(1) motivating introduction of meaningful subject matter
(2) practice in genuine communication, balanced between listening, speaking, reading, and writing--using all available skills
(3) development of new skills, to be applied in above activities
(4) evaluation of both response to subject matter and skill growth
(5) memorable culminating activity

Suggested Key Readings

Teachers are urged to present as many of these as convenient, so that they may serve as background in later years. Substitutions and additions are often desirable, however, only taking care not to pre-empt a key reading from a later grade. See the supplementary list of Recommended Books for Elementary Grades.

Though not intended as parts of literature units, the key readings are groups here by type to simplify comparison with material in later grades and to help the teacher substitute equivalent stories so as not to narrow the variety of types.

Folk tales:	Little Red Riding Hood The Three Little Pigs The Three Bears	Available in Arbuthnot (or Johnson), Anthology of Children's Literature
Fanciful:	And to Think I saw It on Mulberry Street (and other Dr. Seuss stories)	Theodore Seuss Geisel (Dr. Seuss) Vanguard Press, 1937

(Grade 2)

Animal:	Blaze and the Forest Fire (and others in series)	C. W. Anderson, Macmillan, 1938-62
	The Beginning of the Armadillos How the Whale Got His Throat The Cat that Walked by Himself	R. Kipling, Just-So Stories, Doubleday, 1952
Adventure:	The 500 Hats of Bartholomew Cubbins	Dr. Seuss, Vanguard Press, 1938
	The Bears on Hemlock Mountain	Alice Dalgliesh, Scribner, 1952
Myth:	Midas, or the Golden Touch	Margaret Evans Price, Myths and Enchantment Tales, Rand Mc Nally, 1960
Fable:	The Hare and the Tortoise The Ant and the Grasshopper	Arbuthnot, Anthology of Children's Lit. or Aesop's Fables
Other Lands:	The Red Balloon	Labert Lamorisee, Doubleday, 1956
Historical:	Caroline and Her Kettle Named Maud	Miriam Mason, Macmillan, 1951
Poetry:	Selections. See POETRY section in Supplementary Books for Elementary Grades, pp. 70-81	

GRADE 3

Subject Matter Emphasis: language activities that make us think and wonder.

At this level the literature and language activities still aim primarily at immediate enjoyment for the imagination and the ear, but the children begin to be aware of the power of language to awaken thought. The chief appeal should be through their curiosity, and interest in the fact that different people see things in different ways. Familiarity with all key readings so far can be renewed by bringing them up for comparison and seeing them in new perspectives.

Suggested Activities for Creative Thought and Awareness through Communication

Listening:	Listening to teacher read aloud--much poetry Listening to recordings and films Listening to directions, explanations, and descriptions Reacting accurately to what others say during discussion Listening to resource persons
Speaking:	Dramatizations with puppets, flannelboard figures, pantomime Role playing, dramatization (costume box adds fun) Choral speaking--question and answer poetry, contrasting moods Group discussion and conversation (tape record to evaluate later) News reporting, oral book reports Read aloud own compositions Giving a chalk-talk Oral sharing of interesting experiences
Reading:	Individual silent reading encouraged Using reference books for background information Finding books on own special interests
Writing:	Individual compositions of one or several paragraphs--retellings of stories, personal experiences Much writing of individual sentences, especially descriptive Writing friendly letters and notes, invitations, announcements Class listing of descriptive phrases to help children write original poems and stories

Skill Development

Definite instruction in all areas of skill can be given at this level, with explanation, demonstration, and drill. Instruction will still be brief and closely connected with particular activities of expressing and communicating meaning that is genuinely felt.

Communication activities can be organized about a story or other subject for moderately sustained attention, so as to form a sort of abbreviated and informal language arts unit. Though often brief, informal, and blended together, the essential elements should still be present:

(1) motivating introduction of meaningful subject matter
(2) practice in genuine communication, balanced between listening, speaking, reading, and writing--using all available skills
(3) development of new skills, to be applied in above activities
(4) evaluation of both response to subject matter and skill growth
(5) memorable culminating activity

Suggested Key Readings

Teachers are urged to present as many of these as convenient, so that they may serve as background in later years. Substitutions and additions are often desirable, however, only taking care not to pre-empt a key reading from a later grade. See the supplementary list of Recommended Books for Elementary Grades.

Though not intended as parts of literature units, the key readings are grouped here by type to simplify comparison with material in other grades and to help the teacher substitute equivalent stories so as not to narrow the variety of types.

Folk Tale:	Cinderella) Mother Holle) Sleeping Beauty)	Available in Arbuthnot, May Hill, Anthology of Children's Literature or Arbuthnot, Time for Fairy Tales, Scott, Foresman, 1961
Fanciful:	Madeline	L. Bemelmans, Simon and Schuster, 1939
	Madeline's Rescue	L. Bemelmans, Viking Press, 1953
	The Five Chinese Brothers	Claire Bishop, Coward, McCann 1938

Animal:	How the Camel Got His Hump How the Leopard Got His Spots The Sing Song of Old Man Kangaroo	R. Kipling, Just-So Stories, Doubleday, 1952
	The Blind Colt	Glen Rounds, Holiday House, 1960
Adventure:	Mr. Popper's Penguins	Richard and Florence Atwater, Little, Brown, 1938
	Winnie and Pooh	A. A. Milne, D.P. Dutton
	Adventures of Pinnocchio	Carl Collod, Macmillan, 1951
Myth:	Daedalus and Icarus Baucis and Philemon	Rex Warner, Men and Gods, Random House, 1959
Fable:	The Bremen Town Musicians	P. Edward Ernst, Illustrated Treasury of Children's Literature, Grosset and Dunlap, 1955
	Chanticleer and the Fox	Chaucer, T.Y. Crowell, 1959
Other Lands:	Kintu	Elizabeth Enright, E.M. Hale, 1935
Historical:	The Courage of Sarah Noble	Alice Dalgliesh, Scribner, 1954
Biography:	Christopher Columbus and His Brothers	Amy Hogeboom, Lee & Shepard, 1951
Poetry:	Selections. See POETRY section in Supplementary Books for Elementary Grades, pp. 70-81	

GRADE 4

Subject Matter Emphasis: language activities that widen our horizons.

Pupils at this level should be encouraged to read widely about varied subjects activities, places, people. There is a danger of too much concentration in one subject matter area. Simple expository writing should be introduced, avoiding the kind of reports in any subject area that result in copying from encyclopedias and similar sources which may encourage plagiarism. Literary selections will be grouped in units. Poetry should be included in every unit.

Suggested Activities for Creative Thought and Awareness through Communication

Listening:
Listening to the teacher read aloud, especially poetry
Listening to recordings and films on varied subjects
Understanding directions, explanations, descriptions, definitions
Listening to resource persons
Listening to radio and TV for report to class

Speaking:
Giving announcements, directions, explanations, news items
Form a "storytelling club"--sharing personal experiences, tall tales, humorous incidents, imaginative stories, etc.
Choral speaking
Group discussion and conversation (tape record for later evaluation by class)
Read aloud own compositions
Giving a chalk-talk or demonstration talk with props
Dramatize stories and poems with puppets, marionettes, pantomime
Oral book reports

Reading:
Select and copy favorite poems classified under such headings as animals, trees, food, people, etc.
Individual reading on wide range of subjects
Finding books on wide range of subjects in the library
Do not neglect oral reading with emphasis on feeling and expression

Writing:
Writing a tall tale that a mountain man might tell, other stories of one's own, including dialogue
Writing paragraph length announcements, directions, explanations
Writing news reports, including "the four W's"
Writing ballads, other original poems (best to emphasize imagery and idea, ignoring meter; or lively meter, ignoring meaning--the nonsense poem--rather than try combining both at this level)
Keeping diaries, journals, class log or scrapbook

Writing paragraphs for central idea (correlate with oral work)
Writing single sentences for sensory impressions
Writing "pen pal" letters or "pretend" letters to editor of a newspaper expressing opinions on matters of concern

Suggested Unit Topics, with Key Readings

In substituting key readings, choosing additional readings, and devising other units, care should be taken not to pre-empt key readings from a later grade. See the Supplementary Books for Elementary Grades for suggestions.

Myths of Ancient Greece: a unit exploring the particular appeal of the myth or myth-like story, incidentally building familiarity with a common source of allusions to be met in later literature. (See Sample Unit)

Myths of the Cheyenne: a unit exploring American Indian myths, with emphasis on the story appeal and attention to the family resemblance between myths even as far apart in origin as the Indian and the Greek. (See Sample Unit)

Children in Other Lands: a unit exploring the universality of childhood experiences in many lands and cultures. Suggested Key Reading:

Aulaire, Ingri and Edgar d', Magic Meadow, Doubleday, 1953

Literature about the West: a unit exploring man's response in literature to the settlement of the West, with particular attention to Wyoming. Literary value should be the criterion for selection. Suggested Key Reading:

Garst, Shannon, Red Eagle, Hastings
Wilder, Laura Ingalls, Little House on the Prairie, Harper

People in the West: a unit exploring the nature of the early people in the West through biography. Suggested Key Reading:

Worcester, Kit Carson, Mountain Man, Houghton Mifflin
Daugherty, James, Marcus and Narcissa Whitman, Viking Press

The World of Animals: a unit built around readings about animals, with attention to the difference between stories about actual animals and those about animals with human characteristics. Suggested Key Reading:

Henry, Marguerite, Brighty of the Grand Canyon, Rand McNally, 1961

Tales of Fancy: a unit built around fanciful tales to increase the joy of reading and provide opportunities for creative expression. Suggested Key Readings:

White, E.G., Charlotte's Web, Harper, 1952
Lawson, Robert, Rabbit Hill, Viking Press, 1945, or
Farnsworth, Cubby Bear

Other Key Readings to be Used in Various Units: Poetry

Benet, Stephen Vincent, "Westward Wagons"	in Time for Poetry
Clarke, Badger, "Cottonwood Leaves"	in Time for Poetry
Lindsay, Vachel, "An Indian Summer Day on the Prairie"	in Stories and Verse for Children
Longfellow, Henry, Hiawatha	in Time for Poetry
Wynne, Annette, "Indian Children"	in Time for Poetry

GRADE 5

Subject Matter Emphasis: language activities that make us acquainted with interesting people and make others acquainted with us.

Curiosity about people can go beyond how different people live and what they have done to such questions as, What is personality? What is character? How does one really come to know a person? What is essential and what superficial in judging a person's life? Both expository and narrative writing should be read and done. The pupil should be able by this year to identify specific literary types by name. Literary selections will be grouped in units; poetry should be included in every unit.

Suggested Activities for Creative Thought and Awareness through Communication

Listening:
- Listening to the teacher and each other read aloud
- Listening to recordings and films
- Understanding directions, explanations, descriptions, definitions
- Listening to resource persons
- Listening to radio and TV for critical report to class

Speaking:
- Oral book reports
- Reading own compositions aloud
- Choral speaking
- Giving announcements, directions, explanations, news items
- Group discussion and conversation--group planning of topics, evaluation afterward (tape recorder may help)
- Giving chalk-talk or demonstration talk with props

Reading:
- Reading two books on same topic for comparison
- Individual reading encouraged
- Finding books on wide range of subjects in the library
- Reading newspapers, classroom magazines such as Weekly Reader
- Oral reading of favorite selections to the class

Writing:
- Writing a tall tale or other original story, using dialogue
- Writing personal anecdotes
- Writing paragraph length announcements, directions, explanations
- Writing news reports, commentary
- Writing original poems (nonsense poems with lively meter, or poems with less emphasis on meter but with vivid sensory images) Limericks are good

Keeping diaries, journals, class log or scrapbook
Writing descriptive paragraph on character or personality
Writing advertisements and commercials
Writing up information from the library, with emphasis on restating it in terms of one's own purpose instead of merely paraphrasing aimlessly

Suggested Unit Topics, with Key Readings

In substituting key readings, choosing additional readings, and devising other units, care should be taken not to pre-empt key readings from a later grade. See the supplementary list of Recommended Books for Elementary Grades for suggestions.

The American Folk Hero: a unit exploring the particular appeal of the folk tale in America, with attention to its origins and relationship to literature. Suggested Key Reading:

"Pecos Bill" in Blair, Walter, Tall Tale America, Coward, McCann, 1944, or
Gilstrap, Robert, Ten Texas Tales, Steck, 1964

The Sense of Adventure: a unit exploring the meaning of adventure, with attention to suspense and plot, and to the way adventure may bring out character. Suggested Key Reading (permitting correlation with Folk Hero unit):

Pyle, Howard, The Merry Adventures of Robin Hood, Grosset & Dunlap, 1952

Biography as Literature: a unit exploring the lives of important and interesting people, with attention to the ways the author helps us to know them. Suggested Key Reading:

Graham, Shirley, Booker T. Washington: Educator of Hand, Head, and Heart, Julian Messner, 1955

History as Literature: a unit exploring the literary values of historical writing. Readings should be read for their intrinsic literary value and only incidentally as they apply to the social studies work in American history. Suggested Key Reading:

Carr, Mary Jane, Children of the Covered Wagon, Thomas Y. Crowell, 1957.

GRADE 6

Subject Matter Emphasis: language activities that help define imaginative literature as an important means of insight into reality, complementing but distinct from the social and physical sciences.

The growing sense of realism of the sixth grader, nourished especially by reading in social studies units, creates a danger that the pupil may fail to see or to regard the distinctive values of imaginative literature. Emphasis should be on the many literary means of using fantasy and fictions to convey truths at least as important as those that can be stated literally. Literary selections will be grouped in units; poetry should be included in every unit.

Suggested Activities for Creative Thought and Awareness through Communication

Listening:

- Listening to stories and poetry read aloud--also at this level selections of expository prose with appealing style
- Listening to recordings and films, particularly notable speeches and poets reading their own works
- Listening to resource persons--a local author if possible
- Understanding directions, explanations, descriptions, definitions

Speaking:

- Oral book reports on outside reading related to units
- Reading own compositions aloud
- Choral speaking--choosing and arranging selection for parts
- Group discussion and conversation--group planning of topics, evaluation afterward (tape recorder may help)
- Giving impromptu and extemporaneous talks

Reading:

- Special emphasis at this grade on use of library skills to pursue pupils independent reading, making wise choices guided by supplementary reading lists.
- Reading two books on same topic for comparison
- Reading newspapers, classroom magazine such as Weekly Reader
- Oral reading of favorite selections to the class

Writing:

- Writing reports from library research. There is special danger at this level of pupils copying directly from sources, which can easily result in plagiarism. Guidance is needed.
- Written review of fanciful story, discussing its purpose
- Writing personal anecdotes
- Writing original story to reveal some facet of human nature

Keeping diaries, journals, class log or scrapbook
Paragraph and theme length discussions of literature in units
Single sentence descriptions and definitions

Suggested Unit Topics, with Key Readings

In substituting key readings, choosing additional readings, and devising other units, care should be taken not to pre-empt key readings from a later grade. See the supplementary list of Recommended Books for Elementary Grades for suggestions.

Fact and Fantasy: a unit on the fanciful tale as a means of presenting reality as well as for entertainment, with attention to the various reasons for cloaking truth in a brightly colored disguise. Suggested Key Readings:

Carroll, Lewis, Alice in Wonderland and Through the Looking Glass) Various editions

Myths of the Northland: a unit exploring Norse and Germanic mythology as an expression of culture, with attention to the Germanic background of English imagination and language. Suggested Key Readings:

Colum, Padraic, The Children of Odin, Macmillan, 1962
Beowulf

Other Lands and Peoples: a unit correlated with social studies, but showing how literature reveals a people from within, as it were. Suggested Key Readings:

Dodge, M. M., Hans Brinker or The Silver Skates, Garden City
Hudson, W. H., Tales of the Gaucho

The Art of Biography: a unit exploring biography as an art giving delight and insight into human nature in addition to factual information. Suggested Key Reading:

Meigs, Cornelia, Invincible Louisa, Little, Brown, 1933

The Call of Adventure: a unit exploring the tale of adventure as a means of combining courage and endurance with individuality.

(See Sample Unit)

GRADE 7

Subject Matter Emphasis: language activities that give meaning to actions and chains of events--the organization of narrative.

Inherent in narrative is the concept of inevitability. The student becomes aware that one event must flow naturally from previous events, but also that the narrative itself can be fictional and that in fantasy he must accept the author's premise. Through adventure narrative the student identifies his own problems with those of others and becomes aware of travel in space and time.

In concentrating on the events of narrative, the student should not lose sight of the beauty of language in a literary work. Also, the reading of adventure allows for discrimination among types of escape literature and the danger of using it as a substitute for reality, rather than an illumination of it.

Suggested Activities for Creative Thought and Awareness through Communication

Listening:	Listening to oral reports, other talks by students Following fairly complex directions and explanations Hearing differences in tone between two readings of same passage Giving evidence of careful listening during discussion by reacting to other students' remarks with accurate understanding
Speaking:	Group discussion with students' taking initiative Reading own compositions aloud Giving impromptu and extemporaneous talks Oral book reports on outside reading related to units Prepared readings of poems and cuttings from stories
Reading:	Heavy emphasis on extensive individual reading, but with care to stress quality of response and understanding, rather than mere number of pages or titles covered. Reading reviews of books read, preferably more than one on same book, to permit comparison Reading newspapers, classroom magazine Considerable oral reading--can be done in small groups as well as to whole class
Writing:	Writing reports from library research--brief, and emphasizing personal interpretation of findings, rather than sheer quantity of information.

Writing interpretations and evaluations of literature
Writing narratives from personal experience
Writing original fiction
Writing original poem about a character in a story
Writing letters
Writing paragraphs and single sentences to focus single idea from reading. Writing precis.
Keeping a reading journal

Suggested Unit Topics, with Key Readings

Two paperbacks which can provide in-class readings for most of the units as well as for individual reading are: Great Escape Stories, Eric Williams, ed., Popular Library; and Great Tales of Action and Adventure, G. Bennett, ed., Dell.

Unit on Escape Stories

Stevenson, R. L., Kidnapped
Wyss, Johann, Swiss Family Robinson
Longfellow, H. W., "The Wreck of the Hesperus"
Doyle, A. C., The Hound of the Baskervilles
Connell, Richard, "The Most Dangerous Game"

Unit on Romantic Adventure

Noyes, Alfred, "The Highwayman"
London, Jack, The Call of the Wild
Janes, E. C., "The Surprise of His Life"
Johnson, Osa, I Married Adventure
Jacobs, W. W., "The Monkey's Paw"
Buck, Pearl, "The Big Wave"

Unit on Fantasy and Science Fiction

Twain, Mark, The Prince and the Pauper
Verne, Jules, Twenty Thousand Leagues Under the Sea
Lee, Robert E., "Inside a Kid's Head" (play)
Hallstead, W. F., "Space-named Cadet" (in All Around America Through Literature, Scott, Foresman)
Vonnegut, Kurt, "Epicac" (in Adventures in Living, Harcourt, Brace)
Benet, Stephen Vincent, "Nightmare No. 3"

Unit on Historical Adventure

Edmonds, W., Wilderness Clearing
Twain, Mark, Tom Sawyer
Western folk ballads--recordings should be used if possible
White, S. E., Daniel Boone: Wilderness Scout

Unit on Biblical Narrative

The Story of Samson
The Story of Joseph and his Brothers
The Book of Ruth
Selected parables

See Zeligs, D.F., Story Bible Together with Tales from the Midrash, Behrman; and Bates, Ernest S., The Bible Designed to be Read as Living Literature.

Books recommended for individual reading, Grade 7:

Adventure:

Aldrich, Thomas Bailey, Story of a Bad Boy
Alcott, Louisa May, Little Women
Bagnold, Enid, National Velvet
Balchen, Bernt, Come With Me
Byran, J., III, Aircraft Carrier
Doyle, A. Conan, The White Company
Church, Richard, Five Boys in a Cave
Forbes, Kathryn, Mama's Bank Account
Kipling, R., Captain's Courageous
McGraw, E. J., Sawdust in His Shoes
Rouse, W.H.D., Gods, Heroes, and Men of Ancient Greece
St. Exupery, Antoine de, Night Flight
Tenzing, Norgay, Tiger of the Snows
Trapp, Maria, The Story of the Trapp Family Singers
Ullman, James Ramsey, The White Tower
Wister, Owen, The Virginian

Science Fiction:

Anderson, Paol, The High Crusade
Asimov, Isaac, Here Tomorrow
Asimov, Isaac, The Caves of Steel
Bishop, Richard, From Kite to Kitty Hawk
Branley, F. M., Lodestar
Clarke, Arthur C., The Challenge of the Space Ship
Clifton, Mark, Eight Keys to Eden
Green, J., The Forgotten Star
Heinlein, Robert, Have Space Suit--Will Travel
Nephew, Wm., and Chester, Michael, Moon Base
Norton, Andre, Galactic Derelict
Nourse, Alan, Star Surgeon
Serling, Rod, More Stories from the Twilight Zone
Von Braun, Werner, First Men to the Moon

GRADE 8

Subject Matter Emphasis: language activities that reveal and clarify personal ideals and values.

Fiction and biography can be chosen with a view to emphasizing the importance of beliefs and values in the quality of life. Fictional and real "heroes" can be studied who lived lives of thought and principle as well as of action and adventure. Students should become aware of contemporary currents of thought in terms of material, spiritual, and human values. Portions of the Bible may be read as the source for many of the values widely held in our culture.

Suggested Activities for Creative Thought and Awareness through Communication

Listening:
- Listening to oral reports, other talks by students
- Following extended explanations and directions
- Listening to oral reading to catch reader's interpretation and tone
- Giving evidence of careful listening during discussion by reacting to other students' remarks with accurate understanding

Speaking:
- Group discussion by class as a whole
- Small group discussion with student moderators
- Giving impromptu and extemporaneous talks
- Giving oral book reports and library reports related to units
- Giving prepared readings of poems and cuttings from books
- Interviewing an adult to find out about a career

Reading:
- Emphasis on extensive individual reading, but also stressing quality of understanding and response, rather than mere number of pages or titles covered.
- Reading reviews of books read, finding points of disagreement as well as agreement with the reviewer.
- Reading newspapers, national circulation magazines
- Oral reading, in small groups and before class

Writing:
- Writing reports from library notes, emphasizing personal interpretation of information and attention to reliability of sources
- Writing thoughtful analysis of person whose biography has been studied
- Writing a biographical sketch of a friend
- Writing an autobiography
- Keeping a diary or journal attempting to express the quality of life and feelings, not merely recording events

Writing letters
Keeping a reading journal
Focusing idea from reading in single paragraph or sentence

Suggested Unit Topics, Key Readings, and Supplementary Readings

Key readings are starred. In units on Courage and Dedication, all key readings might be used by dividing class into groups, each group reading a different book, or only one title might be selected for whole-class reading.

Unit on Courage

*Kennedy, John, *Profiles in Courage*
*Gunther, John, *Death Be Not Proud*
*Frank, Anne, *Diary of a Young Girl*
*Heyerdahl, Thor, *Kon Tiki*
*Schaffer, J., *Shane*

Ross, Nancy Wilson, *Heroines of the Early West*
Brooks, Van Wyck, *Helen Keller: Sketch for a Portrait*
Day, B. F., *Gene Rhodes, Cowboy*
Graham, Shirley, *Booker T. Washington: Educator of Hand, Head and Heart*
Kugelmass, J.A., *Ralph J. Bunche: Fighter for Peace*
Gipson, Fred, *Old Yeller*
McNeer, May, *Armed with Courage*
Lindberg, Charles A., *The Spirit of St. Louis*

Unit on Careers

*Choose key readings from available anthologies, giving greatest weight to literary merit in the selection. The following list of novels and biographies for individual reading covers a variety of careers in which the eighth grader might be interested.

Hill, Margaret, *Really Miss Hillsbro*
Tiffany, Kathleen, *One Summer in Stock*
Cavanna, Betty, *Paintbox Summer*
Gorsline, Douglas, *Farm Boy*
Atwater, Montgomery, *Avalanche Patrol*
Floherty, John, *Get That Story*
Bowen, Catherine, *Yankee from Olympus*
DeLeeuw, Adele, *With a High Heart*

Cronin, A. J., The Citadel
Turnbull, Agnes, The Bishop's Mantle
Newell, Hope, A Cap for Mary Ellis
Fermi, Laura, Atoms in the Family
Laird, Helene, Nancy Gets a Job
Whitney, Phyllis, Love Me, Love Me Not
Anderson, Marian, My Lord, What a Morning
Trapp, Maria A., Story of the Trapp Family Singers
Button, Dick, Dick Button on Skates
Patton, Frances, Good Morning, Miss Dove
Henerson, J. Y., and Taplinger, Richard, Circus Doctor
Adamson, Joy, Born Free
Smith, Talbot, Lawyer: Opportunities for Careers in the Legal Profession

Unit on Dedication

*de Kruif, Paul, Microbe Hunters
*White, Ann T., George Washington Carver
*Schweitzer, Albert, Out of My Life and Thought
*Stuart, Jesse, The Thread that Runs So True
*DeMille, Agnes, Dance to the Piper

Dooley, Thomas A., The Night They Burned the Mountain
Freedman, Russell, Teenagers Who Made History
Oursler, Fulton, Father Flanagan of Boys Town
Judson, Clara I., Mr. Justice Holmes

Unit on Judging Others

*Bentham, Josephine, "Bad Influence")
*Schweitzer, Gertrude, "Never Let Him Down") Available in Adventures
*Heyert, Marray, "The New Kid") in Living, Harcourt,
*Jackson, Margaret, "The Step Mother") Brace

*Steinbeck, John, "Leader of the People") Available in Prose and
*Komroff, Manuel, "The Thousand Dollar Bill") Poetry for Appreciation,
Singer

Wong, Jade Snow, Fifth Chinese Daughter
Stolz, Mary, The Sea Gulls Woke Me
Lewiton, Mina, The Divided Heart
Schoor, Gene, The Jim Thorpe Story
Shapiro, Milton, Jackie Robinson of the Brooklyn Dodgers
Yates, Elizabeth, Amos Fortune: Free Man
DeLeeuw, Adele, The Barred Road
Tunis, John R., High Pockets

GRADE 9

Subject Matter Emphasis: language activities that reveal and clarify the tensions between the individual and his environment.

The student becomes more explicitly conscious of the pressures of society for good and bad, the problems of conformity and rebellion, and the part that cultural environment has in forming our ideals and patterns of thought.

Suggested Activities for Purposeful Expression and Communication

Listening:	Listening to presentations of information by teacher, students' oral reports, some films Listening to oral reading to catch interpretation and tone Listening critically to proposals for public policy Giving evidence of careful listening during discussion by reacting to remarks of others with accurate understanding
Speaking:	Group discussion by class as a whole Small group discussion with student moderators Impromptu and extemporaneous talks Oral book reports and library reports related to units Oral analyses and criticisms of ideas in books Prepared readings of poems and cuttings from books
Reading:	Emphasis in individual reading begins to shift to depth. Sometimes better to read one book twice, rather than two books. Reading books and articles with opposing views Careful reading of newspapers Selecting articles of interest in magazines Oral reading, in small groups and before class
Writing:	Writing thoughtful interpretation of library research on questions of social pressures Writing an editorial Writing a comparison of dangers of conformity and of rebellion Writing letters to legislators, congressmen, other officials Keeping a reading journal with emphasis on personal reactions Writing single paragraphs or sentences to focus and clarify an idea

Suggested Unit Topics, Key Readings, and Supplementary Readings

Selections suggested for Key Readings for entire class are starred.

Unit on the Individual in Conflict with Society (or the state)

*Shakespeare, Julius Caesar
*Crane, Stephen, The Red Badge of Courage
*Hersey, John, Hiroshima

For this unit no supplementary readings are suggested. If the key readings are read in depth, the unit will cover approximately seven or eight weeks.

Unit on Pressures that Lead to Conformity

*Dickenson, Emily, "Much Madness"
*Auden, W.H., "The Unknown Citizen"
*Frost, Robert, "Mending Wall"
*Saxe, John G., "The Blindman and the Elephant"
*Thurber, James, "The Day the Dam Broke"
*Anderson, Hans Christian, "The Emperor's New Clothes" (to be read to class)
*Dickens, Charles, Great Expectations

Felsen, Henry, Hot Rod
Freedman, Nancy and Benedict, Mrs. Mike
Emcry, Anne, Sorority Girl
Gault, W.C., Thunder Road
Dujardin, Rosamond, Doubledate
Rattigan, T., The Winslow Boy (play)
Maddux, Rachel, Abel's Daughter

Unit on the Individual Drawing Strength from the Ideals of Society

*Tennyson, Alfred. "Ulysses" and "The Lotus Eaters"
*Hemmingway, Ernest, The Old Man and The Sea
*Homer, The Odyssey, tr. W.H.D. Rouse

For this unit no supplementary readings are suggested. If the key readings are read in depth, the unit will cover approximately six weeks.

Unit on the Pressures of Nature on Man

*London, Jack, "To Build a Fire"
*Buck, Pearl, The Good Earth
*Annixter, Paul, Swiftwater

Stewart, George, Fire
Stewart, George, Storm
De Selincourt, Odysseus, the Wanderer
London, Jack, White Fang
Bell, Margaret, Watch for a Tall White Sail
O'Hara, Mary, Green Grass of Wyoming
Stapp, Arthur, Mountain Tamer

GRADE 10

Subject Matter Emphasis: language activities that show the specific pleasures and advantages of writing in a familiar literary form.

Concentration is on the study of five types of literature in this year. Although an understanding of the generic forms is necessary, the emphasis should be on reading each type--and each selection--for appreciation.

There is a special opportunity in this grade to correlate reading and creative writing. Students can gain an appreciation of the forms of fiction, drama, poetry, and the essay through the act of writing them. They can, through this writing, gain an appreciation of the act of creation and better appreciate the work of the professional writer.

Suggested Activities for Creative Thought and Awareness through Communication

Listening:	Listening and retaining information (with help of notes) from brief prepared lectures by teacher Listening to oral reading to savor the skillful use of language Listening for a sense of structure and form during oral reading of poems and perhaps a short story Accurate understanding of others' points during discussion
Speaking:	Discussion as whole class and in small groups. Students participate in preparing for discussion and in moderating Oral book reports, shorter readings Oral reports on individual study of authors Prepared readings of poems and cuttings from books
Reading:	Combination of extensive reading with close reading of some books. It is important that students read numerous examples of each form studied, so as to develop a feel for the form itself, and the way different authors have handled it.
Writing:	Short papers on particular readings showing how they follow and how they depart from the conventional form in order to enhance effectiveness Much creative writing in the forms studied. There is a possible danger in assigning for an entire class the writing of a short story or a play, since these are extremely complex forms. It is often preferable to assign the writing of a brief scene, a bit of dialogue, or a character sketch.

Suggested Unit Topics, Key Readings, and Supplementary Readings

(Key readings suggestions are starred.)

Unit I: The Short Story

The following paperback story collections are valuable for both in-class and individual reading:

Great American Short Stories, ed. Wallace and Mary Stegner, Dell
Great English Short Stories, ed. C. Isherwood, Dell
Great Modern Short Stories, ed. Bennet Cerf, Vintage
Fifty Great Short Stories, ed. Milton Crane, Bantam
Short Stories (anthology), ed. Edwin H. Sauer and H.M. Jones, Holt, Rinehart and Winston

Unit II: The Drama

*Life With Father, available in Adventures in Living, Harcourt, Brace and in paperback Three Comedies of American Life, Washington Square Press
*Our Town, Thornton Wilder, available in Adventures in American Literature, Harcourt, Brace, and in paperback Three Plays by Thornton Wilder, Bantam.
*Twelve Angry Men, The Man Who Liked Dickens, or any other quality TV play.

The Rain Maker)
The Desperate Hours)
Tomorrow the World)
A Bell for Adano)

These plays can be found in the back copies of Literary Cavalcade, as well as in other source materials already mentioned. The Literary Cavalcade is a good source for other plays not listed.

The Skin of Our Teeth)
The Matchmaker)
in Three Plays by Thornton Wilder

I Remember Mama)
You Can't Take It With You)
in Three Comedies of American Life

R.U.R., in R.U.R. and The Insect Play, Karl and Joseph Capek

Unit III: The Novel

*Wilder, Thornton, The Bridge of San Luis Rey
*Hilton, James, Lost Horizons
*Rawlings, M.K., The Yearling
*Lee, Harper, To Kill a Mockingbird

*Wharton, Edith, Ethan Frome
*Dickens, Charles, A Tale of Two Cities

Stewart, G., The Storm
Wouk, Herman, The Cain Mutiny
Hugo, Victor, Les Miserables
Dumas, Alexandre, The Three Musketeers
Dickens, Charles, David Copperfield
Hemingway, Ernest, For Whom the Bell Tolls
Hemingway, Ernest, A Farewell to Arms
Austen, Jane, Pride and Prejudice
Austen, Jane, Sense and Sensibility
Bronte, Charlotte, Jane Eyre
Bronte, Emily, Wuthering Heights
Buck, Pearl, The Good Earth
Burdick and Lederer, The Ugly American
Emery, Mountain Laurel
Wibberly, L., The Mouse that Roared
Wibberly, L., The Mouse on the Moon
Lane, Rose Wilder, Let the Hurricane Roar
Lewellyn, Richard, How Green Was My Valley
Uris, Leon, Exodus
Meader, Stephen, Down the Big River
Meader, Stephen, Red Horse Hill
Moody, Ralph, Little Britches
Saroyan, William, The Human Comedy
Wells, H.G., The Time Machine
Kipling, Rudyard, Kim

Unit IV. The Essay

Different types of essay, including at least the personal, the editorial, and the critical, should be used. These may be drawn from available anthologies and current issues of Harper's Magazine, Atlantic Monthly, and Saturday Review.

* "The Treasures" --available in Adventures in Living, first edition.
* "The Gamut of Hunger," Josue de Castro, in Adventures in Modern Literature

Unit V: Poetry

All of the selections from the Poetry section in Adventures in Appreciation, Harcourt, Brace, Olympic or Laureate editions,

or

Poetry II, ed. R. Stanley Peterson, in Literary Heritage, a Macmillan paperback series,

or

Selected lists of poems with emphasis on the lyric poetry of the Romantic and Victorian periods in England, and on modern American poetry.

GRADE 11

Subject Matter Emphasis: language activities that express and illuminate life in America.

Few students at this age have read enough in American literature to make a chronological survey fruitful--or even unharmful--for them. They can benefit though from reading important works in depth for appreciation and understanding. Units may be organized so that from such reading may grow an awareness of how one's identity as an American is largely shaped by works of the imagination inherited with one's culture. Themes that have occupied the American imagination are explored. Some attention is given to forces that have shaped that imagination. Greater emphasis is on the contemporary consciousness of American identity resulting from earlier works of imagination and expressed in modern writing.

Suggested Activities for Creative Thought and Awareness through Communication

Listening:	Listening to retain information (with help of notes) from prepared lectures by the teacher--also an occasional "scrambled lecture" (intentional!) to give practice in reorganizing notes Listening to oral reading to savor and analyze tone and emphasis Accurate grasp of others' points during discussion, shown by relevant responses to them Listening to students' oral reports and oral book reviews
Speaking:	Student-led discussion by whole class and smaller groups. Students participate in preparing for discussion Much informal class discussion Oral book reports, reviews, analyses Oral reports on individual study of authors Prepared readings of poems and cuttings from books, plays Oral explanation of visual displays, chalk talks
Reading:	Extensive independent reading of American authors, with care to avoid the common neglect of non-fiction Regular reading of significant essays and stories and poems in current American magazines Intensive study of particular works and particular passages, especially the key readings for the various units Stress on planning one's own reading

(Grade 11)

Writing: Many essays of approximately 300-700 words, usually related to literature being read. These should not be limited to critical commentary, however, but include creative imitation, parody, and original composition on similar themes.

At no grade should a "book report" be assigned that is not also an exercise in sound composition--unified, idea-centered, coherent, well expressed.

One or two longer papers (1000-1500 words) may be assigned to students whose powers of organization and thought permit integrated essays of this length rather than a pastiche of paraphrased source material.

Suggested Unit Topics, Key Readings, and Supplementary Readings

(Suggested key readings are starred)

Unit I: The American Conscience

*Hawthorne, N., The Scarlet Letter
*Miller, Arthur, The Crucible
*Melville, Herman, Billy Budd
*Dreiser, Theodore, Sister Carrie
All the above are available in paperback editions

Fisher, Vardis, In Tragic Life
Santayana, George, The Last Puritan
Dreiser, Theodore, An American Tragedy
Wolfe, Thomas, Look Homeward Angel
Salinger, J.D., Catcher in the Rye

Unit II: The Constant Frontier

*Parkman, Francis, The Oregon Trail

Roberts, Kenneth, Northwest Passage
Garst, Shannon, Crazy Horse
Sandoz, Mari, Slocum House, Cheyenne Autumn, Miss Morrissa, and Buffalo Hunters
Wellman, Paul I., The Trampling Herd
Waters, Frank, The Man Who Killed the Deer
Steinbeck, John, Grapes of Wrath
Cather, Willa, O Pioneers!
Rolvaag, O.E., Giants in the Earth
Faulkner, William, "The Bear"

(Unit II, cont.)

Clark, Walter van Tilburg, The Ox-Bow Incident
Guthrie, A. B., Jr., The Big Sky and the Way West
Aldrich, Bess Streeter, Lantern in Her Hand

Unit III: The Individual in America

*Emerson, R.W., selected essays
*Thoreau, H.D., "An Essay on Civil Disobedience" and selections from Walden (also E.B. White's essay, "Walden")
*Twain, Mark, The Adventures of Huckleberry Finn
*Dickinson, Emily, selected poems
*Frost, Robert, selected poems

Unit IV: American Diversity

*Harris, Joel Chandler, "The Wonderful Tar Baby Story", and "How Mr. Rabbit Was Too Sharp"
*Jewett, Sarah Orne, Country of the Pointed Furs
*Cather, Willa, "Neighbor Rosicky" and My Antonia
*Masters, Edgar L., selection from Spoon River Anthology
*Harte, "Outcasts of Poker Flat"

Poe, Edgar Allen, selected poems and short stories
Henry, O., "A Municipal Report"
Glasgow, Ellen, Vein of Iron and Romantic Comedians
Faulkner, William, "Barn Buring," The Hamlet, The Unvanquished, Intruder in the Dust, The Reivers
Stuart, Jesse, selected short stories
James, Henry, The American
Wharton, Edith, Ethan Frome
Garland, Hamlin, stories from Main-Traveled Roads
Lewis, Sinclair, Main Street
Twain, Mark, Roughting It
Crane, Stephen, "Blue Hotel," "Bride Comes to Yellow Sky"
Clark, Walter van Tilburg, The Track of the Cat, The Watchful Gods and Other Stories

(Grade 11)

Unit V: Toward Democracy

*selections from available anthologies by Washington, Jefferson, Patrick
Henry, Hamilton, Paine, Franklin, Webster, Lincoln,
Roosevelt, and Kennedy
*Whitman, Walt, "I Hear America Singing," "Song of the Open Road,"
and "By Blue Ontario's Shore"

Also, if available--

*Lieberman, Elias, "I Am an American"
*Hughes, Langston, "Let America Be American Again"
*Recordings: "Ballad for Americans," "Dust Bowl Ballads," and
"John Brown's Body"

Sinclair, Upton, The Jungle
Norris, Frank, The Pit and The Octopus
LaFarge, Oliver, Laughing Boy
Paine, Thomas, Common Sense and The Crisis
Whitman, Walt, selected poems from Leaves of Grass (in addition to above)
Fast, Howard, Citizen Tom Paine
Baldwin, James, The Fire Next Time
Kouwenhoven, J. A., The Beer Can By The Highway: Essays on What's
American About America

GRADE 12

Subject Matter Emphasis: language activities that explore distinctive modes, developed in the course of Western civilization, of seeing deeply into human nature.

Selections of literature will be taken chiefly from British authors, together with Classical and European authors in translation, and some American. Concentration on specific modes of writing (tragedy, satire, etc.) allows a combination of delight in the individual work and a sense of the continuity of Western imagination. The great creative epochs (Elizabethan, Neo-classical, Romantic, etc.) are not treated historically, but become meaningful when seen from within through the creative achievement of particular works read in depth.

Suggested Activities for Creative Thought and Awareness through Communication

Listening:

- Listening to retain information (with help of notes) from prepared lectures by the teacher
- Listening to television drama
- Listening to oral reading to savor and analyze tone and emphasis
- Accurate grasp of others' points during discussion, shown by relevant responses to them
- Listening to students' oral reports and book reviews

Speaking:

- Student led discussion by whole class and round-table groups
- Much informal class discussion
- Oral book reports, other outside reading
- Oral reports on individual study of authors, related topics
- Prepared readings of poems and cuttings from books, plays
- Oral explanation of visual displays, models, etc.

Reading:

- Extensive individual reading of books in the Western cultural heritage
- Extensive individual reading of significant essays, stories, and poems in current American magazines
- Intensive study of particular works and particular passages in them. Much re-reading
- Stress on planning one's own reading

Writing: Many essays of approximately 300-700 words, usually related to literature being read
One or two longer papers (1000-1500 words) on outside reading, with some research and documentation perhaps, but primarily essays--not pastiches of paraphrased source material
Creative imitation of various types, including parody
Original composition inspired by works read
No "book report" should be assigned that is not also an exercise in sound composition--unified, idea-centered, coherent

Suggested Unit Topics, Key Readings, and Supplementary Readings

(Suggested key readings are starred)

Unit I: The Tragic Vision

*Sophocles, Oedipus the King or Antigone
*Shakespeare, Macbeth
*Sherriff, R.C., Journey's End (or other modern tragedy)

The Book of Job
Brecht, B., Mother Courage
Chekhov, Anton, Three Sisters
Ibsen, Henrik, A Doll's House, Ghosts, An Enemy of the People, The Wild Duck, The Master Builder
Miller, Arthur, All My Sons
O'Casey, S., Red Roses for Me
Shakespeare, W., Hamlet, Othello
Synge, J.M., "Riders to the Sea"
Williams, T., The Glass Menagerie

Unit II; The Satiric Vision

Chaucer, G., Canterbury Tales: Prologue and Clerk's,Nun's Priest's, Pardoner's or Canon's Yeoman's tales
Swift, J., A Modest Proposal and one book of Gulliver's Travels
Pope, A., The Rape of the Lock
Addison, J., selections from The Spectator
Goldsmith, O., "An Elegy on the Death of a Mad Dog"
Shaw, G. B., Caesar and Cleopatra, or others by Shaw listed below
Selected modern essays such as Ustinoff, "The Assassins," Atlantic Monthly, Dec., 1959; Thurber, "The Porcupines in the Artichokes," Atlantic Monthly, Oct., 1959.

(Unit II, cont.)

Capek, K., *The Insect Play*
Capek, K., *War with the Newts*
Chaucer, G., other Canterbury tales listed above
Gay, John, *The Beggar's Opera*
France, Anatole, *Penguin Island*
Lewis, C.S., *The Screwtape Letters*
Lewis, Sinclair, *Babbitt*
Orwell, G., *Animal Farm* and *1984*
Huxley, A., *Brave New World*
Shaw, G. B., *The Devil's Disciple, Androcles and the Lion*
Voltaire, *Candide*
Waugh, E., *The Loved Ones*
West, N., *A Cool Million*

Unit III: *The Lyric Cry*

*Poems including many odes, sonnets, and short songs, may be selected from available anthologies of English literature. No more poems should be attempted than can be read with understanding and enjoyment, usually allowing time for fairly close reading and oral interpretation in class. Selections should include representatives of the Elizabethans; metaphysicals, Cavaliers, and other 17th century poets; Neo-classicals, Romantics, Victorians, and Twentieth Century poets.

Unit IV. *The Sweep of Poetry*--Narrative in Verse

*Keats, "The Eve of St. Agnes"
*Coleridge, "The Rime of the Ancient Mariner"
*Byron, "The Prisoner of Chillon"
*Tennyson, "The Coming of Arthur"

Tennyson, other *Idyls of the King*
Scott, *The Lady of the Lake*
Arnold, *Sohrab and Rustum*
Browning, selected parts of *The Ring and the Book*
Vergil, *The Aeneid*
Homer, *The Iliad*
Byron, *Don Juan*
Milton, Books I and II of *Paradise Lost*

(Grade 12)

Unit V: The Search for Meaning in Life Through Fiction

*Eight or ten short stories selected from the following or stories of similar value:

Wells, H.G., "Country of the Blind"
Maugham, S., "Mackintosh," "The Verger"
Galsworthy, J., "The Apple Tree"
Lawrence, D.H., "The Rocking Horse Winner"
Mansfield, K., "Miss Brill," "The Doll's House," "A Cup of Tea," "The Garden Party"
Conrad, J., "The Lagoon," "The Heart of Darkness," "The Secret Sharer"
Kafka, F., "Metamorphosis"
Aiken, C., "Silent Snow, Secret Snow"
Anderson, S., "I'm a Fool"
Lardner, R., "Haircut"
Clark, W.V.T., "The Portable Phonograph"
Thurber, J., "The Catbird Seat," "The Secret Life of Walter Mitty"
Porter, K.A., "He"
Salinger, J.D., "For Esmee with Love and Squalor," "It's a Fine Day for Bananafish"
Stevenson, R.L., "Markheim"

Novels to be used for small group reading:

*Paton, A., Cry, the Beloved Country
*Hardy, T., Tess of the D'Urbervilles
*Golding, Lord of the Flies
*Joyce, J., A Portrait of the Artist as a Young Man
*Remarque, E., All Quiet on the Western Front

Hamsun, K., Growth of the Soil
Fitzgerald, F., The Great Gatsby
Flaubert, G., Madame Bovary
Conrad, J., Lord Jim
Camus, A., The Stranger, The Plague
Galsworthy, J., The Forsyte Saga
Fielding, H., Tom Jones
Kafka, F., The Trial
Lawrence, D.H., Sons and Lovers

(Grade 12)

James, H., The American
Dostoyevsky, F., Crime and Punishment, The Brothers Karamazov
Maugham, S., Of Human Bondage
Lewis, S., Arrowsmith
Stendahl, H., The Red and the Black
Salinger, J., Catcher in the Rye
Turgenev, Fathers and Sons
Tolstoy, L., Anna Karenina, War and Peace
Undset, S., Kristin Lavransdatter

SAMPLE UNITS

Sample units are given for each grade from 4 to 12, based on subject matter recommended for each grade level. Teachers may want to refer to other grade-level units than their own, however, since an effort has been made to demonstrate a variety of approaches in the series as a whole. For the most part, the various ways shown for introducing, developing, and concluding a unit can be adapted to almost any level.

A sample unit for Grade 4:

Myths of Ancient Greece

Class Readings: "Arachne"
"Daedalus and Icarus"
"Theseus and the Minotaur"

All three of the above can be found in Warner, Rex, Men and Gods, Garrar, Straus and Young, 1951.

I. Motivating Introduction

Display a map of Greece and any pictures available of Greek landscape, architecture, sculpture.

Many pupils will be familiar with the Olympic Games; introduce the idea that the Greeks were not only good athletes but that they were good story tellers.

Keep emphasis on the story value of the myths, rather than the historical background and anthropological speculations.

II. Planning Communication Activities

Listening: Read the myths to the class. Use directions and explanations of unit work as exercises in listening.

Speaking: Have several pupils read other Greek myths and prepare to read them aloud to the class. Let some pupils dramatize a myth or explain a picture they have made to illustrate one.

Discussion: Pose the class such questions as will stir thought: What kind of people did the tellers of these stories admire most? Tough ones? Brave ones? Clever ones? What kind of problems do the main characters face in this myth?

Reading: Arrange with library for extensive reading of selected Greek and other myths. Some children might read about the land of Greece. Others might read about legendary Greek heroes and the historic events Marathon, Thermopolae, etc.

Writing: Write a modern story like one of the myths. Write a description of what you think Icarus (for instance) was like. Write a one-sentence synopsis of several myths.

III. Teaching language skills for use in Communication Activities

With communication projects as the goal, pupils are taught new language skills before starting work and are helped during their work to apply them. Division of the class into groups for instruction and individual help, according to skill levels, will help if class loads permit.

IV. Evaluation of Growth in Skills and Response to Subject

Skills: chief evaluation instrument here is the finished communications activities, showing skills in practice, rather than scores on drill activities and memorization of rules. Judicious use of self-evaluation is often helpful, particularly for cooperative activities such as discussions and dramatizations.

Subject: informal evaluation, drawing attention to instances of vigor in creative writing and thoughtfulness in discussions. A written test may help re-emphasize salient factual learnings.

V. Memorable culmination

Make a chalk mural depicting favorite events and characters from Greek myths. Tell another class about it.

A sample unit for Grade 4:

Myths of the Cheyenne

Class Readings: "How Winter Man's Power Was Broken"
"How the Seven Brothers Saved Their Sister"

Both readings are available in Penny, C.J., Tales of the Cheyennes, Riverside Press, 1953.

I. Motivating Introduction

Show petroglyphs and pictographs found on Wyoming cliffs.
If the teacher has an Indian effigy, display it now. Talk about these artifacts in comparison to Greek art, being sure to point out likenesses in ideas and expression as well as differences.
Ask children for their ideas on the reasons for myths. Point out that even people as primitive as the Indians had "why" myths, tales of heroes such as Bow-in-Hand, and Maiden Red Leaf stolen by the Double-toothed Bull.

II. Planning Communication Activities

Listening: Read the selections to the class. Use directions and explanations of unit work, as well as introductory material and stories as listening exercises.

Speaking: Have pupils find other Indian myths and tell them to the class. Let groups of pupils dramatize a myth, perhaps with Indian costumes. Have students that draw well make a picture of a myth and explain it to the class.

Discussion: Have class discuss why myths (the particular ones read) were invented and remembered. Discuss ways in which Indian myths are like or different from the Greek myths.

Reading: Have children find a Greek myth explaining the seasons. Is a maiden stolen? Is the idea like the Indians'? How?

Writing: Write single sentences giving the idea behind several myths. Tell the simple plot by using a sentence each to tell situation, conflict, and conclusion. Write an original myth as a cooperative group composition.

Myths of the Cheyenne, cont.

III. Teaching Language Skills for Use in Communication Activities

(See previous Sample Unit)

IV. Evaluation of Growth in Skills and Response to Subject

(See previous Sample Unit)

V. Memorable Culmination

Each pupil write his own Indian myth, including situation, conflict, and conclusion.
Make a pictograph or petroglyph of a myth chosen from class's original compositions.
Make a diorama depicting the conflict in a myth.

A sample unit for Grade 5:

The Sense and Nonsense of Fables

Class Readings: "The Turtle Who Couldn't Stop Talking"
from Jataka Tales
"The Crow and the Partridge" and
"The Poor Man and the Flask of Oil"
from Bidpai Fables

All three of the above readings are found in Johnson, Sickels, and Sayers, Anthology of Children's Literature, Houghton Mifflin, 1959.

I. Motivating Introduction

Use inductive questioning to develop the idea of the fable as a distinct type of literature, recalling fables the pupils have read in earlier years.

Show pictures of familiar fables, if available.

Read "The Grasshopper and the Ant" in verse form from Arbuthnot, Anthology of Children's Literature.

II. Planning Communication Activities

Listening: Read the three fables to the class. Use directions and explanations of unit work as exercises in listening.

Speaking: Have several pupils read other fables outside class and tell them to the group, explaining the moral and how it might apply today. Have some pupils dramatize a fable.

Discussion: Plan several thought-provoking questions for class discussion. How are fables different from other stories? Would more suspense help a fable? Is the moral of this fable really true? When so? When not?

Reading: Arrange with library for extensive reading of other fables from various lands. Some children read about the history of fables in reference works. Some other fables are read orally to the class.

The Sense and Nonsense of Fables, cont.

Writing: Given a moral, write an original fable. Write of an experience in which the truth of a particular fable was illustrated. Write an explanation of what you think a difficult fable means. Write one-sentence descriptions of principal characters in several fables.

III. Teaching Skills for Use in Communication Activities

With communication projects as the goal, pupils are taught new language skills before starting work and are helped during their work in applying them. Division of the class into groups and for individual help during the class "laboratory periods" are useful if class loads permit.

IV. Evaluation of Growth in Skills and Response to Subject

Skills: chief evaluation instrument here is the finished communications activities, showing the skills in practice, rather than scores on drill activities and memorization of rules. Judicious use of self-evaluation is often helpful, particularly for cooperative activities such as discussions and dramatizations.

Subject: informal evaluation, drawing attention to instances of vigor in creative writing and thoughtfulness in discussions. A written test at the end of the unit may re-emphasize salient factual learnings for better retention.

V. Memorable Culmination

Do shadow-puppet plays depicting fables from class readings, and perhaps some by Aesop.

Try charades depicting various fables studied or reviewed.

A sample unit for Grade 6:

The Call of Adventure

Class Reading: Daniel Defoe, Robinson Crusoe, many editions, including several abridgments that emphasize the adventure by omitting many moral and reflective passages.

An alternate choice for this unit would be R. L. Stevenson, Treasure Island, also available in several editions.

I. Motivating Introduction

Read the poem, "Robinson Crusoe's Story," by Charles Edward Carryl, to the class. (Available in Prose and Poetry for Enjoyment, L. W. Singer Company)

Talk about how it would feel to be shipwrecked and to live on an island by oneself.

II. Planning Communication Activities

Listening: Make listening exercise of teacher's telling of colorful details of Defoe's life and about his pretense of factual reporting in Robinson Crusoe. Some chapters can be read aloud for students' listening to catch tone of voice and emphasis.

Speaking: Ask if any students have been left alone unexpectedly and have them tell how they felt. Have a student locate the course of Crusoe's travels on a map and explain it to the class.

Discussion: Provide for frequent discussion of the plot, changes in Crusoe's attitude, and his "moral discoveries."

Reading: Students can do most of the reading independently, but at times they may read together in class. Certain chapters will be read orally for special attention. Individual reading of adventure stories should be encouraged.

The Call of Adventure, cont.

Writing: Paragraph and sentence writing in connection with interpretation of Robinson Crusoe. Writing original episodes of adventure or accounts of personal adventures. Written book report comparing another adventure story to Robinson Crusoe.

III. Teaching Language Skills for Use in Communication Activities

With communication projects as the goal, pupils are taught new language skills in groups according to skill level. During "laboratory periods" of work on communicaton projects, individual help is given in applying new skills. Care should be taken to see that new skills are applied in all relevant modes and that skills already learned are still used and become more satisfying and habitual.

IV. Evaluation of Growth in Skills and Response to Subject

Skills: Evaluation should be chiefly on skills actually evident in communication activities, rather than on drill and memorization of rules, and should take into account both application of new skills and natural, appropriate use of those previously learned.

Subject: Informal evaluation of emotional reaction to the story and response in creative writing. Measure the amount of related reading done by the student. Evaluate retention of principal impressions about story by oral or written test.

V. Memorable Culmination

Make a strip-movie of the main events of the story. Children make pictures of events on a long strip of paper to be rolled through a box to resemble pictures on a television screen while a narrator explains what is happening to the audience--perhaps another class, or parents.

A sample unit for Grade 7:

Escape

Class Readings: Stevenson, R. L., Kidnapped
Wyss, Johann, Swiss Family Robinson
Longfellow, H. W., "The Wreck of the Hesperus"
Doyle, A. C., The Hound of the Baskervilles
Connell, Richard, "The Most Dangerous Game"

I. Motivating Introduction

Play a recording of "The Wreck of the Hesperus."

II. Planning Communication Activities

Listening: Develop specific listening exercises in connection with oral presentations by both teacher and students during unit.

Speaking: Plan several oral book reports of escape stories read individually, emphasizing comparison with class readings.

Discussion: Explore the double meaning of escape: the escape of the character in the story from a perilous situation, and the escape of the reader from immediate reality. Discussion of individual selections might bring out degree of consistency of character and amount of coincidence found in the plot.

Reading: In addition to class readings, considerable individual reading. Some oral reading before class or in small groups, perhaps emphasizing tone of voice to create suspense.

Writing: Paragraph and sentence compositions reacting to class readings. Writing of personal experiences containing suspense and escape themes. Original compositions made deliberately escapist and unreal--parody of escape literature. Writing analysis of particular type of escape found in selection.

Escape, cont.

III. Teaching Language Skills for Use in Communication Activities

With communication projects as the goal, pupils are taught new language skills in groups according to skill level. During "laboratory periods" for work on communication projects, individual help is given in applying new skills. Care should be taken to see that new skills are applied in all relevant modes and that skills already learned are still used and become more satisfying and habitual.

IV. Evaluation of Growth in Skills and Response to Subject

Skills: Both new skills and those previously learned to be evaluated on basis of actual use in communication activities, rather than on basis of tests, drill, or memorization of rules.

Subject: Oral evaluation through discussion of the place of escape literature in one's reading and criteria for judging it. Written evaluation of a selection read to the class by the teacher as to its value as a piece of escape literature.

V. Memorable Culmination

Cooperative composition of an adventure story of escape, starting with planning of plot, setting, selection of characters, incidents, etc. Make arrangements by means of a business letter to read the story (or dramatize it) for an elementary school class.

A sample unit for Grade 8:

Dedication

Class readings: (See page 33)

I. Motivating Introduction

Present a film or film strip which will point out the theme of the unit. For example: Booker Washington, The Story of Dr. Carver, Jane Addams, or Walter Reed (Consult catalogue of University of Wyoming film library).

II. Planning Communication Activities

Listening: Develop specific listening exercises in connection with oral presentations by both teacher and students during unit.

Speaking: Plan several oral book reports on biographies of dedicated people focusing on a definite point, such as whether or not the person led a satisfying life. Have several short talks suggesting causes to which a person could be dedicated today.

Discussion: Discuss opening film in terms of similar themes of dedication encountered in one's previous reading or personal experience. After class reading, discuss whether the cause was worth the effort and sacrifice, and why.

Reading: Choose one of the key readings for in-class reading, or divide class into groups, each group taking one of them. Have each student read one other book individually for comparison.

Writing: Have student pretend he is the author of a book read and write a letter to a publisher describing the dedication of the main character and attempting to convince him that it would be wise to publish the book at this time.

Dedication, cont.

III. Teaching Language Skills for Use in Communication Activities

Before and during work on assigned communication activities just listed, teach new skills according to skill levels of individual pupils for use in the assigned projects. During "laboratory periods" for work on projects, individual help can be given in applying the new skills. Both new and previously learned skills should be applied as naturally as may be in all relevant types of communication.

IV. Evaluation of Growth in Skills and Response to Subject

Skills: Evaluation based on skills actually used in communication projects, rather than on tests, drill, or memorization of rules.

Subject: Oral evaluation of the understandings and values that the students have received from the unit. Written evaluation based on a comparison of the characteristics of the hero found in the in-class readings and those found in the individual readings.

V. Memorable Culmination

Divide the class into groups on the basis of a hero in whom they are particularly interested, e.g., Helen Keller, Albert Schweitzer, Albert Einstein, etc. Groups would make displays showing dedication of this person. These could be set up on tables, in display cases, on bulletin boards, etc. They could include articles and books by and about the person, drawings, poems written about hime, and/or original poems written by the students, photographs and/or models illustrating the work done by the person.

A sample unit for Grade 9:

The Individual Drawing Strength from the Ideals of Society

Class readings: (See page 35)

I. Motivating Introduction

Have interested students look up information and legends about Homer and report orally to class. Others might report on Greek myths and legends in which Greek heroic ideal is exemplified.

II. Planning Communication Activities

Listening: Use oral presentations by teacher and students as planned listening exercises.

Speaking: In addition to introductory reports, have several short talks, followed by discussion, on whether social pressures help in resisting the temptation to cheat in school (or other similar question), and what the causes are.

Discussion: Discuss episodes in key readings as to the hidden influence of society on the hero, even when he is alone.

Reading: Concentrate on the key readings, working to savor the language and become aware of narrative patterns and implications.

Writing: Have students write on the selections read from various angles. Have some write an original narrative (perhaps based or personal experience) in which a person makes an important choice alone, but mindful of the ideals of his home and friends.

III. Teaching Language Skills for Use in Communication Activities

Before and during work on the activities just listed, teach new skills to pupils according to their skill levels. During "laboratory periods" for work on projects, give individual help in applying the new skills.

IV. Evaluation of Growth in Skills and Response to Subject

Skills: Evaluation based on skills actually displayed in all types of communication projects--not on tests, drill, memorization of rules.

The Individual Drawing Strength....., cont.

Subject: Objective test on the four works read designed to show the vividness with which they had been imagined and the awareness of implications of important episodes.

V. Memorable Culmination

Writing assignment in class, not for grade, but to be exchanged and read by other students--one describing an imaginary situation in which exaggerated ideals exist (self-sacrifice, courage, etc.) and showing the behavior of an individual at a moment of choice.

A sample unit for Grade 10:

The Novel

Class readings: (See pages 38, 39)

I. Motivating Introduction

Make a bulletin board display of novel book jackets which would reveal variety of novel selections.

II. Planning Communication Activities

Listening: Use oral presentations by teacher and students as planned listening exercises.

Discussion: Encourage alert participating in discussion of such topics as: the bulletin board in terms of the variety of novels; the variety of forms in the novel and of the difference between the novel and the short story; devices used in The Bridge of San Luis Rey (after reading this novel) and the elements of fiction such as plot, setting, characterization, style, verisimilitude, tone, and theme. Bring out inductively from the students' experience in reading such devices as the flashback, single chapter as a unit, subplot, etc.

Reading: First have class as a whole read and discuss The Bridge of San Luis Rey. Then divide the class into four or five groups, using the additional key readings and placing students according to their interest and reading ability. In addition, expect individual reading of a novel from the individual reading list.

Writing: Have students write a five-paragraph analysis of any three elements of the novel. Poorer students could write on plot, setting, and characterization; the superior students on style, tone, and theme or verisimilitude.

III. Teaching Language Skills for Use in Communication Activities

Before and during work on the activities just listed, teach new skills to pupils according to their skill levels. During "laboratory periods" for work on projects (reading and writing in class), give individual help in applying the new skills.

The Novel, cont.

IV. Evaluation of Growth in Skills and Response to Subject

Skills: Evaluation based on skills actually displayed in all types of communication projects--not on tests, drill, or memorization of rules.

Subject: Group discussions of individual readings would present an opportunity for oral evaluation. A paper describing two forms in the novel, with specific illustration and example from in-class reading, would measure grasp of form.

V. Memorable Culmination

Groups create original skits to report on the novels read in groups. They could dramatize a scene straight, or change some of the basic elements (such as changing setting, but keeping plot and characters).

A sample unit for Grade 11:

Toward Democracy

Class readings: (See page 44)

I. Motivating Introduction

Inductive discussion on the meaning of democracy.

II. Planning Communication Activities

Listening: Use oral presentations by teacher and students as planned listening exercises. Listen to recordings recommended with Key Readings.

Speaking: Have some oral reports on historical figures who helped to define American democracy.

Discussion: Explore the semantic pitfalls in the word democracy; have students analyze the key readings in terms of the concept of democracy expressed; discuss the literary quality of various expressions of democracy; discuss whether political prose can be "Literature."

Reading: Begin by reading brief selections by great Americans of the past. Read at least one Whitman poem intensively in class. Each student read at least on individual selection.

Writing: Have students write a fairly long paper on the concept of democracy in America as expressed by three writers from Revolutionary to modern times. Plan numerous one-sentence and one-paragraph responses to key readings.

III. Teaching Language Skills for Use in Communication Activities

Before and during work on the activities chosen, teach new skills to pupils according to their skill levels. During "laboratory periods" for work on projects (reading and writing in class), give individual help in applying the new skills.

IV. Evaluation of Growth in Skills and Response to the Subject

Skills: Evaluation based on skills actually displayed in all types of communication projects--not on tests, drill, or memorization of rules.

Toward Democracy, cont.

Subject: Informal evaluation by whole class of success in clarifying different meanings of democracy. Written test on familiarity with key readings and central ideas.

V. Memorable Culmination

Have group reports and round table discussion of some current expressions of the democratic ideal and its problems found in current magazines such as Harper's, Atlantic Monthly, and Saturday Review.

A sample unit for Grade 12:

The Tragic Vision

Class readings: Oedipus, Macbeth, Journey's End

I. Motivating Introduction

Have students write brief definitions of tragedy; compare them and discuss the differences and resulting questions.

II. Planning Communication Activities

Listening: Use recording of "Riders to the Sea." Use oral reports as planned listening exercises.

Speaking: Have oral reports on the Greek stage, Elizabethan stage, origins of Greek drama, Medieval drama, lives of playwrights.

Discussions: After reading of plays, bring out inductively points of similarity and difference: that both Macbeth and Oedipus fail because of an error they make in addition to their violation of the moral order; parallel between witches and Delphic oracle as devices to initiate action; that Sophoclean and Shakespearean tragedy is generally optimistic and comes from two of the most optimistic and productive periods in history; that in contrast, modern tragedy frequently results from hero being a victim of social forces beyond his control or finding no meaning in a world that appears to lack any moral order.

Reading: Read plays independently first. Read selected passages in class. Each student read at least one play beyond class readings.

Writing: Several one-paragraph papers on the significance of a particular incident. A longer paper on the effect of tragedy on the reader (compare with introductory definition).

III. Teaching Language Skills for Use in Communication Activities

Before and during work on the activities chosen, teach new skills to pupils according to their skill levels. During "laboratory periods" for work on projects, give individual help in applying new skills.

The Tragic Vision, cont.

IV. Evaluation of Growth in Skills and Response to the Subject

Skills: Evaluation based on skills actually displayed in all types of communication projects--not on drill or memorization of rules.

Subject: Evaluated by insight shown in longer paper, and by written test on the class readings.

V. Memorable Culmination

Divide the class into groups in which all have read the same play for individual reading. Have them prepare cuttings for tape recording or acted presentation before class, school assembly, or community evening performance.

SUPPLEMENTARY BOOKS FOR ELEMENTARY GRADES

Note: This listing is intended to be helpful, but not definitive or complete. It would be impossible to list all the good books for children. Consequently absence of a particular title from this list is much more likely to signify oversight or ignorance than disapproval. The titles included, however, are ones that have proven valuable at roughly the grade levels indicated. Books listed under grade levels as Key Readings are not included in this list.

FOR THE TEACHER

Large Anthologies

Arbuthnot, May Hill, Anthology of Children's Literature, Scott, Foresman and Company, 1961. 3 vol. in 1 (includes Time for Poetry, Time for Fairy Tales, Time for True Tales).

Johnson, Edna, and others, Anthology of Children's Literature, Houghton Mifflin.

Sechrist, Elizabeth, One Thousand Poems for Children, Macrae-Smith Co., 1946 .

Untermeyer, Louis, The Golden Treasury of Poetry, Golden Press, 1959.

Reference Books and Lists for Teacher Use

The Caldecott Medal Books

The Newbery Medal Books

Arbuthnot, May Hill, Children and Books, Scott, Foresman & Co., 1957.

Arbuthnot, May Hill, Children's Books Too Good to Miss, Western Reserve University Press.

Huck, Charlotte S., and Young, Doris A., Children's Literature in the Elementary School, Holt, Rinehart, and Winston, 1961.

Larrick, Nancy, A Teacher's Guide to Children's Books, Charles E. Merrill Co., 1960.

Sources for myths:

Bulfinch, Thomas, The Age of Fable, Fawcett.

Hamilton, Edith, Mythology, New American Library.

POETRY

Aldis, Dorothy, *All Together,* G.P. Putnam's Sons, 1960	
Arbuthnot, May Hill, *Time for Poetry,* Scott, Foresman	K-6
Association for Childhood Education, Literature Committee, *Sung Under the Silver Umbrella,* and other in series, Macmillan Co., 1936	K-5
Brewton, J.E., *Under the Tent of the Sky,* Macmillan	4-8
Brewton, Sara and John E., *Sing a Song of Seasons,* Macmillan, 1955	
Brooks, L., *Johnny Crow's Garden,* Warne	K-2
Brown, Helen A. and Helt, Harry J., *Let's Read-Together Poems,* Row-Peterson, 1954	
Browning, Robert, *Pied Piper of Hamlin,* Many editions	
Cole, William, *Humorous Poetry for Children,* World Pub. Co., 1955	
De La Mare, Walter, *Rhymes and Verses,* Holt	4-6
Field, Eugene, *Poems of Childhood,* Scribner	K-6
Field, Rachel, *Just Across the Street,* Macmillan	3-6
----------, *Taxis and Toadstools,* Macmillan	3-7
Greenaway, Kate, *Under the Window,* Warne	K-6
Harrington, M.P. (comp.), *Ring-a-Round,* Macmillan	K-6
Huffard, G.T., and others, *An Anthology of Modern Verse for Boys and Girls,* Winston	4-6
Lear, Edward, *The Complete Nonsense Book,* Dodd, Mead, 1946	
Mc Cord, David, *Far and Few,* Little	3-6
Milne, A. A., *Now We Are Six,* Dutton	K-4
----------, *When We Were Very Young,* Dutton	K-4
Mother Goose, illustrated by Tenggren, Little, Brown	K
Rossetti, Christina, *Sing Song,* Macmillan	K-6

(Poetry, cont.)

Starbird, Kay, Don't Ever Cross a Crocodile and Other Poems, Lippincott

Stevenson, Robert Louis, A Child's Garden of Verses, Oxford University Press

Thompson, B.J., Silver Pennies, Macmillan K-6

Thompson, Jean McKee, Poems to Grow On, Beacon Press, 1957

Werner, Jane, Golden Book of Poetry, Simon & Schuster 1-3

Withers, Carl, A Rocket in My Pocket, Holt, Rinehart & Winston, 1948

Wood, Ray, Fun In American Folk Rhymes, Lippincott, 1952

ADVENTURE

Bennett, E.H., and others (comp.), Stories to Remember, Silver Burdett 4-6

----------, High Road to Glory, Silver Burdett 4-6

Blyton, Enid, Castle of Adventure, Macmillan 4-6

Burnett, F.H., Secret Garden, Lippincott 4-6

Creary, Beverly, Ellen Tebbits, William Morrow 4-6

Enright, Elizabeth, Melendy Family, Holt, Rinehart 4-6

Fritz, Jean, The Cabin Faced West, Coward, McCann 4-6

Furman, A.L., Young Reader's Adventure Stories, Lantern 5-7

Gates, Doris, Blue Willow, Viking Press 4-6

Garst, Shannon, Cowboy Boots, Hastings House 4-6

Hale, Lucretia, The Complete Peterkin Papers, Houghton Mifflin 4-6

Kjelgard, Jim, Nose for Trouble, Holiday 4-6

MacGregor, Ellen, Miss Pickerell Goes to the Arctic, Houghton Mifflin 4-6

McKlosey, Robert, Homer Price, Viking Press 4-6

(Poetry, cont.)

----------, Time to Wonder, Viking Press	4-6
Molloy, Anne, Shooting Star Farm, Houghton Mifflin	3-5
O'dell, Scott, Island of the Blue Dolphin, Houghton Mifflin	4-6
Pyle, Howard, Merry Adventures of Robin Hood, Scribners	
----------, Story of King Arthur and His Knights, Scribners	
Ransome, Arthur, Great Northern, Macmillan	5-9

ANIMAL

Anderson, C.S., High Courage Salute, Macmillan	4-6
Anderson, C.W., Billy and Blaze (and sequels), Macmillan	1-4
Bailey, C.S., Finnegan II, His Nine Lives, Viking Press	5-9
Brann, Esther, Five Puppies for Sale, Macmillan	2-4
Buff, Mary and Conrad, Dash and Dart, Macmillan	2-4
Bulla, C.R., Star of Wild Horse Canyon, Crowell	4-7
Brunford, Shiela, The Incredible Journey, Bantam	4-9
De Brunhoff, Jean, Babar and His Children, Random	K-3
----------, Story of Babar, the Little Elephant, Random	K-3
DeBrunhoff, Laurent, Babar's Cousin, Random	1-4
----------, That Rascal Arthur, Random	1-4
De La Mare, Walter, Animal Stories, Scribner	4-6
Farley, Walter, The Black Stallion, Random	4-6
Frost, F.M., Windy Foot at the County Fair, McGraw Hill	5-7
Furman, A.L., ed., Young Reader's Dog Stories, Lantern	3-6
Gag, Wanda, Millions of Cats, Coward-McCann	1-3

(Animal, cont.)

Gag, Wanda, Snippy and Snappy, Coward-McCann	2-4
Grahame, Kenneth, The Wind in the Willows, Heritage	4-8
Henry, Marguerite, Benjamin West and His Cat, Grimalkin, Bobbs-Merrill	4-7
----------, Justin Morgan Had a Horse, Wilcox-Follett	5-8
----------, Misty of Chincoteague, Rand McNally	4-7
----------, King of the Wind, Rand McNally	4-8
Jackson, Kathryn and Bryan, Animal Babies, Simon & Schuster	2-4
Kipling, Rudyard, All of the Mowgli Stories, Doubleday	5-7
----------, The Jungle Book, Doubleday	5-7
Lang, Don, Strawberry Roan, Oxford	5-7
Lathrop, D. P., Bouncing Betsy, Macmillan	1-3
----------, The Snail Who Ran, Lippincott	2-4
----------, Who Goes There?, Macmillan	2-4
Leaf, Munro, Gordon, The Goat, Lippincott	2-4
----------, Story of Ferdinand, Viking Press	1-3
Lofting, Hugh, the Dr. Doolittle series, Lippincott	4-6
McGinley, Phyllis, The Horse Who Had His Picture in the Paper, Lippincott	1-3
----------, The Horse Who Lived Upstairs, Lippincott	2-4
McKlosey, Robert, Make Way for Ducklings, Viking Press	3-5
O'Hara, Maurene, My Friend Flicka	4-6
Salten, Felix, Bambi, Grossett and Dunlap	

BIOGRAPHY
(Selected for Literary Quality)

Aulaire, Ingri and E. P. d', Buffalo Bill, Doubleday	4-6
----------, Benjamin Franklin, Doubleday	4-6
----------, Columbus, Doubleday	4-6
----------, George Washington, Doubleday	2-5
----------, Lief the Lucky, Doubleday	4-7
Averill, Esther, Daniel Boone, Harper	
Bailey, C.S., Candle for Your Cake, Lippincott, (24 birthday stories of famous men and women)	5-8
Bell, M.E., Kit Carson, Mountain Man, Morrow	3-6
Burt, O.W., Luther Burbank, Boy Wizard, Bobbs-Merrill	4-6
Butterfield, Marguerite, Little Wind, Lyons and Carnahan	3-6
Elms, F.R., Builders of Our Nation, Whitman (explorers)	4-6
Foster, Genevieve, George Washington, Scribner	4-6
Franchere, Ruth, Willa, Cromwell	4-6
Holbrook, S.H., America's Ethan Allen, Houghton Mifflin	4-7
Kelsey, Vera, Six Great Men of Brazil, Heath	4-6
Stevenson, Augusta, Clara Barton, Girl Nurse, Bobbs-Merrill (Also others in series)	3-5
Tousey, Sanford, Bill Clark, American Explorer, Whitman (Also others in series)	4-6
Wheeler, Opal, and Deucher, Sybil, Sebastian Bach, The Boy from Thuringia, Dutton	2-6

FABLES, FANCY, FOLKLORE, AND FAIRY TALES

Aesop's Fables, ed. Joseph Jacobs, Macmillan	K-3
Andersen, H.C., The Emperor's New Clothes, Houghton Mifflin	2-6
----------, Fairy Tales, many editions	2-6
----------, The Steadfast Tin Soldier, Scribner	1-4
----------, Thumbelina, putnam	3-6
----------, The Ugly Duckling, Simon & Schuster	1-4
Babbitt, Jataka Tales, Appleton (India, folklore)	2-4
Barrie, J.M., Peter Pan, Grossett and Dunlap	4-6
----------, Peter Pan and Wendy, Grossett and Dunlap	4-6
Boggs, R.S., and Davis, M.G., Three Golden Oranges, Longmans (Spanish)	5-7
Bratton, K.H., Tales of the Magic Mirror, Caxton	3-5
Browne, Francis, Granny's Wonderful Chair, Macmillan	3-5
Carroll, Lewis, Alice in Wonderland, many editions	4-up
----------, Through the Looking Glass, many editions	4-up
Colum, Padraic, The Boy Who Knew What the Birds Said, Macmillan	4-6
Brown, Marcia, ed., and illus., Dick Whittington and His Cat, Scribner	2-5
----------, Stone Soup, Scribner	K-3
Carrick, Valery, Picture Tales from the Russian, Lippincott	2-5
Carryl, C.E., Davy and the Goblin, Houghton Mifflin	2-4
Dalgliesh, Alice, Happily Ever After, Hale	5-7
De Valera, Sinead, Emerald Ring and Other Irish Fairy Tales, Dodd-Mead	5-7
Dolbier, Maurice, Half-Pint Jimi, Random	4-6

(Fables, Fancy, Folklore, and Fairy Tales, cont)

Douglas, Barbara, ed., Favorite French Fairy Tales, Dodd, Mead	4-6
Fish, H.D., Little Red Hen, Houghton Mifflin	K-2
Gannett, R.S., Elmer and the Dragon, Random	3-5
----------, My Father's Dragon, Random	3-5
Grahame, Kenneth, Reluctant Dragon, Holiday	4-7
Grimm, J. L., and W.K., Fairy Tales, many editions	3-5
Jacobs, Joseph, Johnny-Cake, Putnam	K-2
Lang, Andrew, Arabian Nights, Longmans, Green	4-6
----------, Little Red Riding Hood and Other Stories, Longmans	2-5
LeFevre, Felicite, Cock, The Mouse, and TheLittle Red Hen, Macrae-Smith	1-3
Maeterlinck, Maurice, Children's Bluebird, Dodd-Mead	4-6
Pyle, Howard, Pepper and Salt, Harper	2-6
Reeves, James, ed., English Fables and Fairy Stories, Oxford	4-6
Sandburg, Carl, Rootabaga Stories, Harcourt	5-8
St. Exupery, Antoine de, The Little Prince, Reynal and Hitchcock	5-8
Thomsen, Gudruni, East of the Sun and West of the Moon, Peterson	4-6

AMERICAN TALL TALES

Bowman, J.C., Pecos Bill, Whitman	5-7
Gilstrap, Robert, Ten Texas Tales, Steck	3-6
Malcolmson, Anne, and McCormick, D.J., Mister Stormalong, Houghton Mifflin	6-9
McCormick, D.J., Tall Timber Tales, Whitman	5-7
Peck, Leogh, Pecos Bill, Houghton Mifflin	4-6

(American Tall Tales, cont.)

Rounds, Glen, *Ol' Paul, the Mighty Logger*, Holiday	5-8
Shepard, Esther, *Paul Bunyan*, Harcourt	6-9
Wadsworth, Wallace, *Paul Bunyan and His Blue Ox*, Doubleday	4-6

HISTORICAL
(Selected for Literary Quality)

Adams, S.H., *Pony Express*, Random	5-9
Berry, Erick, *Hay Foot, Straw Foot*, Viking Press (Revolution)	4-7
Brink, C.R., *Caddie Woodlawn*, Macmillan	5-8
Bulla, C.R., *Riding the Pony Express*, Crowell	
----------, *Secret Valley*, Crowell (Gold rush)	4-6
Carr, M.J., *Children of the Covered Wagon*, Crowell (Oregon Trail)	5-7
Coatsworth, E.J., *Boston Bells*, Macmillan (Revolution)	4-6
----------, *First Adventure*, Macmillan (pilgrims)	3-6
----------, *Sod House*, Macmillan (Westward expansion)	4-6
Dalgliesh, Alice, *America Begins*, Scribner	3-5
----------, *America Builds Homes*, Scribner	3-5
----------, *Courage of Sarah Noble*, Scribner, (Colonial)	4-6
----------, *Ride the Wind*, Scribner	4-6
De Angeli, Marguerite, *Copper-Toed Boots*, Doubleday	4-6
----------, *Door in the Wall*, Doubleday (Middle Ages)	5-8
De Leeuw, Adele and Cateau, *Hideaway House*, Little (Westward expansion)	5-7
Duvoison, Roger, *And There Was America*, Knopf	4-6
----------, *They Put Out to Sea*, Knopf	4-6

(Historical, cont.)

Edmonds, W.D., *Matchlock Gun,* Dodd Mead	4-7
Hoff, Carol, *Johnny Texas,* Wilcox and Follett	4-7
Lenski, Lois, *Puritan Adventure,* Lippincott	5-7
McMeekin, Isabelle, *Journey Cake,* Messner (Pioneer Life)	5-7
McNeer, Mary, *California Gold Rush,* Random	5-9
Meadowcroft, E.L., *Silver for General Washington,* Crowell	5-7
Meigs, Cornelia, *Dutch Colt,* Macmillan (Colonial)	4-6
Pauli, Herta, *Lincoln's Little Correspondent,* Doubleday	3-5
Tousey, Sanford, *Jerry and the Pony Express,* Doubleday	3-5
Wilder, Laura Ingalls, *Little House in the Big Woods,* Harper	3-7
----------, *On the Banks of Plum Creek,* Harper	3-7
----------, *Farmer Boy,* Harper	3-7
----------, *By The Shores of Silver Lake,* Harper	4-8
----------, *The Long Winter,* Harper	4-8
----------, *Little Town on the Prairie,* Harper	4-8
----------, *Those Happy Golden Years,* Harper	5-up
Woodward, Hildegarde, *Jared's Blessing,* Scribner	4-6

OTHER LANDS AND PEOPLE

Africa

Mirsky, R.P., *Thirty-one Brothers and Sisters,* Wilcox	4-6

The Americas

Machetanz, F., *Panuck, Eskimo Sled Dog,* Scribner (Alaska)	4-6
Holling, H.C., *Paddle to the Sea,* Houghton Mifflin (Canada)	5-7

(Other Lands and People, cont.)

Eberle, Irmengarde, *Very Good Neighbors,* Lippincott (Mexico) 3-5

Morrow, Elizabeth, *Painted Pig,* Knopf (Mexico) 2-4

Kelsey, A. G., *Ricardo's White Horse,* Longman's (Puerto Rico) 4-7

Clarke, A. N., *Santiago,* Viking Press (Guatamala) 4-6

----------, *Magic Money,* Viking Press (Costa Rico) 4-6

----------, *Secret of the Andes,* Viking Press (South America 3-5

----------, *Looking for Something,* Viking Press (South America) 4-7

Kalney, Francis, *Chucara, Wild Pony of the Pampas,* Harcourt (Argentina)

Finger, Charles, *Tales of Silver Land,* Doubleday (Central America)

Asia

Lang, Andrew,. *Arabian Nights,* Longman's (Arabia)

Weston, Christine, *Bhimsa, The Dancing Bear,* Scribner (India)

Lattimore, E. R., *Little Pear,* Harcourt (China)

----------, *Peach Bloom,* Harcourt (China)

Liu, Beatrice, *Little Wu and the Watermelons,* Follett (China)

Buck, Pearl, *One Bright Day,* Day (Japan)

----------, *Big Wave,* Day (Japan)

Yari, Yasuda, *Old Tales of Japan,* Chas. Tattle

Europe

Aulaire, Ingri and Edgar, *Magic Meadows,* Doubleday (Switzerland)

Carlson, Natalie, *A Brother of Orphalines,* Harper (France)

Clarke, Margery, *Poppy Seed Cakes,* Doubleday (Hungary)

Picard, Barbara, *French Legends and Tales,* Walck (France)

(Other Lands and People--Europe, cont.)

Seredy, Kate, The Good Master, Viking Press (Hungary)

Spyri, Johanna, Heidi, Lippincott (Switzerland)

United Nations

United Nations, Department of Public Information, Garden We Planted Together, McGraw Hill 3-6

MYTHS

Asbjornsen, Peter, Norwegian Fairy Tales, Viking Press

Beck, Ethel, Lummi Indian How Stories, Caxton

Benson, Sally, Stories of Gods and Heroes, Dial.

Brown, Abbie, In the Days of Giants, Houghton Mifflin

Coolidge, Olivia, Legends of the North, Houghton Mifflin

Holbrook, Florence, The Book of Nature Myths, Houghton Mifflin

Hosford, Dorothy G., Thunder of the Gods, Holt

----------, Songs of the Volsungs, Macmillan

Longfellow, Henry W., Song of Hiawatha, many editions

McLean, Mollie and Wiseman, Anne, Adventures of the Greek Heroes Houghton Mifflin

Penny, Grace, Tales of the Cheyennes, Houghton Mifflin

Shippen, A Bridle for Pegasus, Viking Press

Song of Roland, Longman's (Chanson de Roland)

Weeks, Rupert, Pachee Goyo, The Bold One, Vantage Press

White, Ann Terry, The Golden Treasury of Myths and Legends, Golden Press

DIMENSION II: LANGUAGE SKILLS AND HABITS

Ways to Discover, Communicate, and Appreciate Meaning

PROBABLE OCCURRENCE OF SKILL LEVELS

Each column below indicates the skill levels that one may reasonably expect to see achieved at the grade levels shown across the top. The circled levels designate average pupils in the grade. Teachers are cautioned that this chart represents only an estimate in advance of controlled experimentation and evaluation.

Grade levels:

Least gifted pupils likely to be found in regular classes

K	1	2	3	4	5	6	7	8	9	10	11	12	13
1													
2	2												
3	3	3											
	4	4	4										
	5	5	5	5									
		6	6	6	6								
		7	7	7	7	7							
		8	8	8	8	8	8						
			9	9	9	9	9	9					
			10	10	10	10	10	10	10				
				11	11	11	11	11	11	11			
				12	12	12	12	12	12	12	12		
				13	13	13	13	13	13	13	13	13	
					14	14	14	14	14	14	14	14	
					15	15	15	15	15	15	15	15	
					16	16	16	16	16	16	16	16	
						17	17	17	17	17	17	17	
						18	18	18	18	18	18	18	
						19	19	19	19	19	19	19	
							20	20	20	20	20	20	20
							21	21	21	21	21	21	21
							22	22	22	22	22	22	22
								23	23	23	23	23	23
								24	24	24	24	24	24
								25	25	25	25	25	25
									26	26	26	26	26
									27	27	27	27	27
									28	28	28	28	28
										29	29	29	29
										30	30	30	30
										31	31	31	31
											32	32	32
											33	33	33
											34	34	34
												35	35
												36	36
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Most gifted pupils likely to be found in any classes

First Cardinal Concern: VIVID AND PRECISE REFERENCE

Introduction

The delight in vivid and precise reference may begin early in childhood with the discovery that some words seem unusually alive, strong, or apt. It calls to mind the primitive solemnity over name giving, over the awful and wonderful power of a word to capture force and crystalize it alive in the mind. It grows into an appreciation and a thirst for richness of content and for a feeling of expanded awareness.

We are concerned here with the mental process that allows one person to awaken the relevant parts of another's experience so as to make his words "come alive." For paradoxically, precision of reference is inseparable from one of the severest limitations of language--the fact that the content of experience, the felt reality, cannot be communicated. (When you speak to me of grass, it is my experience of grass, not yours, that gives the word content for me.) Language and life are not separate. Formulating my own meanings or understanding someone else's--both require the pouring of remembered experience into the forms of words.

The skills that lead to delight in this process may be described as applied logic and semantics. These involve questions of word choice (both in the sense of "vocabulary" and of "diction"), but also of grammatical relationships: one often sharpens a word's meaning by qualifying it or by involving it in a sentence as subject, verb, or complement.

The skill levels below cover a variety of techniques, all aimed at helping the pupil realize meanings more fully. Vocabulary growth must be encouraged only as a reflection of increasingly sensitive and discriminating observation: the person who says "honeylocust" and "maple" sees more than the person who only says "tree"; otherwise the vocabulary growth is an illusion. Gradually the pupil becomes adept at controlling degrees of generality and abstraction. He notices and uses secondary meanings through metaphor, analogy, symbolism, allegory, and allusion. He develops a preference for nouns that really name, verbs that really predicate, and for modifiers that sharpen rather than dilute. He develops the logical skills of definition, description, comparison, analysis, and the like.

Skill 1

Primary Communication. The pupil talks freely and takes pleasure in being understood. He listens to the teacher and takes pleasure in understanding simple stories and directions.

Pupils who have not attained this level by kindergarten age, or do not show it in the kindergarten, probably need an atmosphere of emotional security in order to communicate freely--and may need nothing else. Where the child has not been read to or even talked to much at home, or where the home language is not English, there may also be a need for simple quantity of language experience---constant opportunity for talking, listening, conversing. No criticism or improvement beyond this step should be attempted until at least a minimum flow of language has been established to work with.

Skill 2

Multiple vocabulary. The child sees that one thing may have many names (teacher, Miss Jones, a lady) and many qualities (this box, a green box, a long, thin box). He begins to appreciate that using different words helps us know more and see more.

Children may see how many names they can think of for an object held up before them, the how many qualities (color, size, etc.). Examples of multiple vocabulary can be pointed out in stories. During "Show and Tell" children may be encouraged to tell "all about" a thing.

Skill 3

Colorful similes, comparisons. The child notices and appreciates colorful and vivid similes and comparisons--"eyes big as saucers, eyes big as millstones," etc. He is able to invent some also of his own.

In stories the teacher can point out, and later the children can find, examples of good "word pictures." A game can be made of finding comparisons to describe an object: "The donkey's ears are like....(bedroom slippers, bananas, daddy's trowel, etc.)

Skill 4

Action sentences. The child sees that in an action sentence, all the key words are more vivid than when they are said alone. He is able to make complete sentences of his own, given a word or phrase to build on.

Ask the children to close their eyes and picture a tree, then see how much clearer the picture is if they picture the sentence, "The tree was swaying in the wind." Give the "naming part" and ask them to provide a "doing part" that will make the picture the most vivid and clear.

(Reference)

Skill 5

Descriptive adjectives. The child is able to make a sentence more vivid by adding descriptive words and to appreciate the unusually vivid descriptive words he finds in stories and poems.

> Teacher may give children a noun and ask them to add action words. Then to make the sentence say more, she may ask what we could add to tell what kind of a (noun) we are talking about, accepting both single word adjectives and adjective phrases or clauses. The group might decide which descriptive words helped most.

Skill 6

Adverbs for completeness. The child can give statements a sense of completion by including phrases and words that tell when, where, how, and why.

> The children may be told of an event from a story not yet read, but described without any background. After reading the story, the teacher can point out the places where words telling where, when, how, or why helped them to visualize the event more clearly and with more interest. Pupils can suggest phrases to improve a bare sentence provided by the teacher (who should silently accept any that happen not to be, strictly speaking, adverbial but do tell when, where how, or why).

Skill 7

Specific modifiers. The child identifies people and places specifically in speaking and writing, and looks for specific identification when he reads, using (but not labeling) possessives, attributive nouns, and appositives. He also uses proper names to avoid the necessity of specific modifiers and uses capitals properly.

> Writing an article for a school newspaper provides a setting for naming people, places, and events precisely and identifying them so that parents and other classes would know what is meant.

Skill 8

Example and illustration. The pupil makes general statements and opinions more meaningful by giving examples and illustrations. In reading and listening he recognizes the relationship between an illustration and the idea that it is intended to illustrate.

> In discussing a story, the teacher can ask questions such as, "Do you think Pooh was brave? When did he act brave?" Children might tell what they thought other characters were like and give examples. They might write down their ideas as a brief paragraph.

Skill 9

Strong nouns, verbs. The child looks for vivid nouns that can replace the meaning of both a noun and a modifier, and similarly for verbs and adverbs. In reading strange nouns and verbs, he "translates" them to himself by breaking them down into a more familiar noun or verb plus a modifier.

> Make a game of "packing words in a box." "Walking lightly and quickly" can be packed in the box "tripping." A sense of logic can be promoted by taking words apart, since the single vivid noun is always a more specific word than the noun needing an adjective: A smile is a kind of look--a happy look.

Skill 10

Giving sensory qualities. The child uses words of color, texture, light, shape, feel, odor, taste, etc. to give concreteness. He expects his listeners and readers to visualize what he is describing. In reading he visualizes strongly to help him realize and remember scenes, faces, objects, etc.

> The child should realize that visualizing often requires going beyond the words to what is implied, or perhaps merely possible. If "a man was pulling a boat up on the beach," what kind of boat do you visualize? Do you imagine the scene from a distance or up close? It may not matter, but the reader should be able to see the scene in some way.

Skill 11

Active voice. The pupil is able to recast linking verb sentences and passives in active form for increased vigor.

> The teacher may demonstrate that a link sentence states a quality rather than an action, but almost any quality involves action of some sort ("He is a mail man." -- "He delivers the mail.").

(Skill 11 cont.)

If the linking pattern is necessary, even so there is usually a more vigorous one than to be ("The sky glowed purple in the west.").

Skill 12

Modifier clarity. The student shows by voice inflection and by conventional punctuation which modifiers are intended as limiting (defining, restrictive) and which as merely commenting (non-restrictive).

Students may start with sentences bare of modifiers and build them up, adding first one kind and then another. The distinction between limiting and commenting (and correlated punctuation) should be worked out for both phrase and clause adjectives and for adverbial "because" clauses.

Skill 13

Word history. The student is able to make words more meaningful to him by his awareness of their history. He is able to interpret the abbreviations in the dictionary etymologies. He knows some of the ways in which words are originated. He is able to see how different literal and metaphorical sense arise through changes in usage.

Word study is inseparable from English skills at all times, but at this level the student should become conscious of word history as a connected body of facts and ideas. These should give shape to earlier observations about words, and direction to his study in the future. The teacher should have a collection of words with interesting histories on hand for students to look up and talk about.

Skill 14

Degrees of certainty. The student makes frequent use of statements expressing the conditional, the hypothetical, the merely possible or probable. He weighs degrees of certainty in what he reads and suspects writing with too high a proportion of flat black-or-white statements. He uses the subjunctive correctly.

When writing, the student should notice that a doubtful or hypothetical statement must be supported, just as must a more unequivocal one. Often it requires giving some evidence on both sides -- both to support the probability and the doubt or reservation, for instance.

(Reference)

Skill 15

Understatement, exaggeration. The student uses understatement, litotes, and exaggeration at times to add force to his words, but with restraint and taste. He is aware of these effects in his reading and listening and appreciates them without being "taken in."

> Good sports writing is a rich source of exaggeration, and often of understatement. Students can try their hand at it, then discuss where such writing is appropriate, and where not.

Skill 16

Parts of description. The student is able to use several approaches in describing an object in order to realize its nature and meaning. He distinguishes these approaches in reading and listening for the sake of clearer and firmer grasp of meaning.

> Kinds of description may include the sensuous (what is its appearance?), the practical (what does one do with it, about it, or because of it?), the historical (what has it done, gone through?), the emotional (how do I feel about it?), the relational (what is it connected with?), and the comparative (what does it resemble, what contrast with?).

Skill 17

Types of metaphor. The student recognizes, uses, and appreciates not only the copulative metaphor (he is a cock-sparrow) but the subject metaphor (The silly goose did it himself), the verb metaphor (They hammered out a solution), and the modifier metaphor (She entered the room under full sail). He avoids using any metaphor he is used to seeing or hearing. He realizes that although a dying metaphor is a cliche, the etymology of many words reveals them to be perfectly respectable as dead metaphors.

Skill 18

Relating to own experience. The student intensifies and clarifies meaning by relating his own and others' words consciously to concrete experiences. He fixes in mind the present reading experience so as to be able to relate later reading to it and involve it in later writing.

(Skill 18, cont.)

Every experience is new. The student will learn to seek comparable experiences to interpret the present--not hope for identical ones. Before reading he can ask, "What do I already know about this?" When reading a general statement, he can ask, "What do I know as an example of this, evidence for it, evidence against it?" In visualizing scenes and objects (level 10), he draws on remembered scenes.

Skill 19

Judgment and description. The student distinguishes between the element of subjective judgment and that of true description in emotionally loaded words. He uses affective connotation of such words responsibly. He is aware that in time, emotional use of words may destroy the descriptive force of them, leaving judgment alone ("villain" changing from the meaning "villager" to "scoundrel.").

A few familiar concepts of semantics will help the student with this skill. He should know the word "semantics" by this level. He might also understand denotation as the function of a word in *pointing to* a real or imaginary thing, and of connotation as the function of *raising an idea* of the thing in the mind. He should realize that the connotation of a word always emphasizes selected aspects of the thing denoted--namely those aspects it shares with other things covered by the same word. He should distinguish kinds of connotation: the logical (concept), emotional (what is covered in this skill level), and peripheral associations.

Skill 20

Hidden assumptions. The student is alert to unstated assumptions in his own and others' thinking. He avoids use of the indefinite "they" and "you", and when he hears or reads them, he questions what they must mean. He is alert to indiscriminate generalization and oversimplification.

Letters to the editor, sometimes editorials, much political oratory and literature, and especially advertising provide a rich source of examples to analyze. Getting students to spot examples in their own writing (and admit to them) is harder. Students' analyzing each others' papers can be helpful.

(Reference)

Skill 21

Seeking common experience. Where vivid and precise communication is difficult because of lack of common experience between speaker and listener on which to base connotation, the student attempts to discover and use some common experience. He can state his ideas in terms of universal sense experience of common objects, often using these as analogies. When he meets this problem in reading, he tried to build up in himself experiences in common with the writer by background reading, by use of maps, pictures, comparisons. He is able to paraphrase remote expressions in terms more familiar to him.

> The first necessity here is to convince the student that someone whose experience is very different from his can have anything worthwhile to say. The teacher must take the initiative in making such writing relevant to the student.

Skill 22

Topic formulation. The student is able to formulate a topic statement that is clear, significant, and capable of interesting development. He uses and recognizes several basic types of topic statements. In reading and listening, he is able to grasp the central thought--or perceive the absence of one.

> Students may be given a subject (noun) and turn it into a workable topic by adding a predicate. Later they may produce several different topics from one subject, according to the common types: description, explanation, judgment and persuasion, definition, comparison and contrast.

Skill 23

Complex description. The student adapts the means of describing an object (Skill level 16) to the description of processes, scenes, and more complex situations. He understands the differences between narration in the immediate present(in which a definite scene is evoked) and summary narration.

> The student may practice describing a state of mind, or an event (such as, say, a homecoming bonfire celebration). Most short stories present examples of both summary narration and scenes where the reader appears to be immediately present.

(Reference)

Skill 24

Classification and definition. The student can clarify his understanding of an object of thought by logical classification. He can place it in several classes according to its various qualities. He can break a class into subclasses (genus and species relationship) or combine it to form a larger class. He understands the difference between a class and a specimen. He can define a thing precisely by indicating a larger class to which it belongs on the basis of certain of its qualities, then differentiating it from other members of the class on the basis of its other qualities.

> Clear and helpful exercises in the logic of classification are presented in Upton, Albert, and Samson, Richard W., Creative Analysis, E. P. Dutton, & Co., 1963.

Skill 25

Comparison and contrast. The student is able to make comparisons which bring out significant similarities and contrasts. He establishes a common ground for the comparison and lets his purpose determine the selection of points of the comparison. He chooses a ground of comparison that will allow developing of several points.

> The teacher can state several comparisons that are true but of no interest ("An elephant is bigger than a monkey"). Students may be led to see that meaningful comparison involves two subjects that share some obvious characteristics (both are books, battles, etc.) but have additional similarities and differences that are less obvious.

Skill 26

Structure analysis. The student can clarify his understanding of an object through his analysis of its parts and of it as part of larger structures. He defines the borders between parts without representing indefinite or blurry borders as sharp and precise. He analyzes part and whole according to the purpose he has in mind.

> Exercises might first involve the purely physical (the classroom, on a certain hall of a certain building, and containing within it several distinct areas). Analysis of this sort is often most helpful though as applied to a story or argument.

Skill 27

Process analysis. The student can clarify his understanding of an event by analyzing it as to stages, phases within stages, purpose or larger effect. He can define the boundaries between stages and relation between phases without misrepresenting ones that are vague or indefinite.

> Opportunities for logical process analysis occur in definition and description as well as in the planning of narrative. Students should be challenged to think through difficult and complex processes for the purpose of clarifying and illuminating their nature.

Skill 28

Cause and effect. The student should be able to clarify the meaning of an event or situation by thinking through and formulating its causes and results. He should realize that both causes and results of any given situation may be multiple, interrelated in complex ways, and probably uncertain. He takes into account unknown factors and weighs alternative possibilities.

> Exercise in writing and reading can often be brought together around this skill by papers on why some event occurred or failed to occur in a book. Students will notice that in books human intention is part of the cause of most events but seldom the whole cause. The mind of the author is often revealed partly in how fully he shows events as responding to human intention.

Skill 29

Mood and characterization. The student appreciates the various means of depicting character and mood in fiction. He is aware of the interaction of action, description, and dialogue. He delights in distinctive and well portrayed characters and moods.

> At this level considerable sensitivity and subtlety of perception can be expected. The student should be able to discuss moods and characterizations perceptively.

Skill 30

The parts of argument. The student can make a case for an opinion by taking into account the audience's predispositions and interests, foreseeing objections and dealing with them, phrasing rational arguments for his position and against competing positions with emotional appeal. He follows the points of others' arguments and can judge their validity objectively. He can enjoy the art of good argumentation quite apart from its validity.

> Editorial essays in newspapers and longer ones in national magazines offer material for study. A demonstration by members of the school debate squad could be fruitful.

Skill 31

The parts of persuasion. The student can move others to a course of action by taking into account their predispositions and interests, foreseeing and overcoming their resistance and objections, phrasing rational arguments for the recommended course and against competing ones with emotional appeal. He enjoys the art of good persuasive appeals and can judge their validity objectively.

> Articles and editorials can be found in current periodicals on persuasive themes. Letters in direct-mail advertising can be examined and written. A thorough study of the role of persuasion in democratic political processes, centering on the importance of language, would be beneficial. The morality of using language persuasively might be discussed in depth.

Skill 32

Extended analogies. The student clarifies difficult and abstract ideas by the use of well chosen analogies. He develops analogies clearly and with proper caution. He watches for instances of authors explaining complex and new ideas through easily picturable analogies.

> The students might discuss the importance for democratic society of having a wide general understanding of the intricate technical concepts of science. Some of the best examples of the use of extended analogies is in this field (see for instance George Gamow's books on modern theoretical physics for the layman, of The Universe and Dr. Einstein, by Lincoln Barnett.) Several modern writers on philosophy are also distinguished in this way--see for instance the essays of Suzanne K. Langer. Students may try their hand at explaining a concept that they have recently encountered to a younger brother or sister by means of a concrete analogy.

(Reference)

Skill 33

Implication and allusion. The student is sensitive to hints, implications, and topical and literary allusions in reading and listening, without being too snobbish about his percipience or inferring meanings that were not intended. In his own speaking and writing he makes allusions in keeping with the audience's experience and leaves room for them to come to some conclusions by themselves.

> Students might illustrate the difference between the pretentious and the effective in allusion and implication from their reading.

Skill 34

Paradox. The student looks for and appreciates meaningful paradox, uses it as an entrance to significant explanation, but is aware of the frequent use of paradoxical statements to appear sententiously wise without actually producing any wisdom.

> The student might seek out situations in the present world or in fiction that contain latent contradictions or paradoxes, and then bring out the paradox in an essay.

Skill 35

Levels of meaning. The student appreciates writing in which several levels of meaning are combined--symbolic, personal, political, allegorical, etc. He realizes that an occurrence can be symbolic without ceasing to be literal or factual.

> The works that make use of this skill most strikingly may well have been read earlier by the student in terms of one kind of meaning---or maybe even several. Now he should attend to the combination and mutual illumination of several layers of meaning. The Faerie Queene and Gulliver's Travels would be two ambitious examples. The short lyrics by Blake may be highly recommended.

Skill 36

Fundamental formulations. The student should at least admire, if not hope to achieve, those expressions of reality that have shaped the society and attitudes of a generation or more--the faculty for sensing the dim immensities of the human situation at a particular time and giving them "a local habitation and a name."

Students might consider the reasons for the success of such phrases as Winston Churchill's "cold war." Further study along this line will be at the border between English and philosophy--a consideration of the key images in, say, Descartes or Darwin.

Skill 37

Beyond Level 36 the distinguishing of separate skills becomes unrealistic, as learning becomes more individual, more a new creation, and more simply a refinement and extension of skills already defined.

Instead, for those few students whose achievement warrants it, this is a time to review the entire gamut of skills and the pattern of development that leads from one to another. The student may do this in the realization that whatever his calling eventually, his achievement in the use of language will make him in some sense a teacher of English, whether or not professionally.

He should in addition be left with a deep sense of the responsibility that power over language imposes. The teacher should if possible inspire in him a determination to help illuminate the world of his own time and to be guided by the best minds of all time.

Second Cardinal Concern: STRUCTURE---THE RELATION OF PARTS

Introduction

The delight in structure is based on the fact that all linguistic expression consists of a succession of parts or sections. One can neither speak nor listen, read nor write well if words become only a kind of continuous flow, featureless and unmarked. Awareness of structure may come early with delight in a surprise ending to a story, or in the frequent repetitions in such children's stories as "Little Black Sambo," or in the marvelous lists of words in series in Charlotte's Web.

Notice that we are not talking now about logical structure. The logical relationships between ideas are dealt with as part of vivid and precise reference. But even when the logical relation between ideas is clear, one must still decide in what order to present them. One must decide how to signal the joints between them by transitional expressions--and how to maintain continuity between such joints. One must know when to pack meaning tightly into a few words, when to relieve the density by less concentration, when to repeat--even, when to digress. One must decide how long to linger on each thought and how to control proportions and timing for the sake of emphasis and clarity. The reader or listener need not decide such questions, but he must notice them--which is sometimes the harder task.

In the skill levels below, structure is treated at the level of the sentence, the paragraph, and in larger units of various types. Within the sentence structural effects can be brought out by comparing alternative forms of the same idea ("I was surprised at how quickly he recovered" versus "The quickness of his recovery surprised me"). Specific forms of paragraph organization are taken up together with types of transitions. Structure based on changes in emotion, imagery, pace and the like is treated in connection with narrative, dramatic, lyric, and persuasive forms.

Skill 1

Primary Communication. The pupil talks freely and takes pleasure in being understood. He listens to the teacher and takes pleasure in understanding simple stories and directions.

See comments following Skill 1 on page 84.

Skill 2

Speech as sentences. The child sees that a sentence tells something, and that stories and talk are made up of sentences.

Teacher may prepare sets of cards on red construction paper, one set with names of boys and girls on them, the other with "a boy" or "a girl". She makes a set of yellow cards with "is" and gives each child one card from each of the three sets to produce "Mary is a girl," etc. Later add red "I" and yellow "am" for "I am a boy," etc. Oral exercise: have children tell "whether I have said something" in such statements as (holding up a book). "This is a...." or "......has red hair."

Skill 3

Story as episodes. The child sees that a story is a series of separate events, told in just the right order.

Pictures can be made or cut from magazines to represent the main events in a story and then arranged in the right order to be pasted on tagboard or put on a bulletin board. Children can retell the story by pointing to the pictures and using them as clues to "what comes next." In making up their own stories, the teacher may provide a start, then get ideas from the group as to "what comes next."

Skill 4

Subject-verb order. The child sees that the naming part and the doing part of a sentence usually come in the same order. (At this level stick to regular order and ignore variations.) Capital and period to mark sentence are recognized.

Prepare two sets of cards, putting naming words (nouns) on red cards and action words (should be intransitive) on yellow cards. Verbs should be in past tense so as to go with either singular or plural nouns. Put articles--a, an, the--on blue cards. All words should be in the child's sight vocabulary. The child chooses a card from each stack and places them in a rack to produce a sentence: "A cat ran," "The dog barked", etc. It soon becomes obvious that the cards only make sense if arranged blue-red-yellow. For color-blind children shape might be used instead of color.

Skill 5

Position of adjectives. The child notices that description can be added to a sentence right before or right after a naming word, and that single-word descriptions come before and many-word descriptions after. When trying to add descriptive words to a simple sentence, he goes to the right place without hesitation.

> Using cards from Skill Level 4 (nouns on red cards, verbs on yellow, articles on blue), the teacher adds light blue cards with adjectives and adjective phrases and clauses. The child first assembles the familiar blue-red-yellow ("The cat ran.") Then he adds the word "little" and finds it will only go in one place. He finds that "that I like best" goes in a different place, but still right next to the red card. The teacher should make adjective phrase cards that will not double as adverb phrases.

Skill 6

Position of adverbs. The pupil sees that when-where-how-why words can usually go in several different places in the sentence and should be able to shift them around for better phrasing or emphasis.

> Using color-coded word cards from earlier levels, the teacher adds adverbial expressions on green cards. Children may be invited to make sentences to find out where the green cards can be used. When they discover most of them can be placed first, last, or in the middle, they should be asked to choose the way they think it sounds best and copy it, then make a story including it.

Skill 7

The simple paragraph. The child is able to write a paragraph that sticks to one topic, has a topic sentence, and excludes any extraneous detail. He is able to find the topic sentence after reading a simple paragraph composed of details supporting a general statement.

> The teacher may place three or four sentences on the board and ask the class to decide what order they should go in to make a good paragraph (topic sentence first). Or she may place several sentences on the board and ask the class to find the sentence that doesn't belong.

Skill 8

Pronoun smoothness. The child uses personal pronouns to avoid undue emphasis on an often repeated name, and for brevity. He avoids redundant pronouns ("my brother, he...") and know that the reader should always be able to tell easily what other word the pronoun stands for. They should learn the personal pronouns.

> The teacher may read a short passage full of repeated nouns to show how silly it sounds. On the board, the children may experiment with putting in pronouns, learning that sometimes a pronoun would be confusing.

Skill 9

Combining short sentences. The child avoids monotonous strings of short, choppy sentences by combining them into longer sentences. In reading, he understands long and complex sentences by breaking them up into several short ones.

> When the child meets a sentence that he cannot read with understanding even when he knows all the words, it can be put on the board and the group can see how many facts the sentence contains, listing them as separate short sentences. Write them in order and point out that now, although easy to read, the facts sound choppy and babyish. See if the children can put the short sentences together--not back into one long sentence again, but into perhaps two or three that are both easy to read and smoothly phrased.

Skill 10

Basic sentence patterns. The child gives his sentences a firm and clear structure, and grasps the basic structure of sentences when reading or listening, through awareness of common patterns of subject-verb, and subject-verb-completer. He can describe sentence patterns using "grown-up names" for parts of speech to replacing "naming words," "doing words," etc.

> Before learning sentence patterns, the pupil should grasp the notion of sentence "layers": an inner (core, or skeleton) layer that is the minimum needed to say something--not necessarily true; a second layers which includes the first but adds whatever is necessary to make it true (restrictive modifiers); and a third which adds the optional "commenting" words. He should learn that subject-verb agreement and the use of a few basic patterns makes layer one

a solid base to build the rest of the sentence upon. Patterns to be learned might include:

Noun + action verb	Rivers flow.
Noun + link + noun	John is a boy.
Noun + action verb + noun	Billy saw a cow.
Noun + link + essential modifier	The men are tired. The men are on the way.

Skill 11

Postion of optional elements. The student uses descriptive modifiers and parenthetical elements in positions which strengthen the basic sentence and improve the sentence rhythm.

> The teacher may present a sentence in which a long parenthetical phrase separates subject and verb and ask group to find a better place for it. This skill assumes that the sense of the basic sentence patterns is quite firm. The student should think of the sentence as having three slots for optional words: the beginning, in between pattern elements, and at the end.

Skill 12

Series expansion. The student is able to expand the sentence by series elements, using proper parallel construction. Series expansion should be applied to introductory elements, subjects, predicates, and closing modifiers. The student should notice that a series is generally more rhythmic and readable if its elements are clauses or other groups of words, rather than single words.

> In several sentences provided by the teacher to show faulty parallelism, the students can pick out and correct the non-parallel expression. Students can practice describing objects in the room, first with simple sentences, then with various series expansions.

Skill 13

Enumeration pattern. The student is able to organize a paper of several paragraphs by enumerating subtopics in the opening paragraph and then announcing each one in turn by a clear transitional expression. He should use a variety of transitional expressions easily. He should quickly grasp the organization of material he reads that has this pattern of organization.

> It is often effective to put several opening paragraphs on the board, and later give much individual help, before the rest of the paper is written. Otherwise frustration develops in trying to expand an enumeration that fails to enumerate, that is overlapping, that includes unrelated items, or for some other reason will prove unworkable.

Skill 14

Internal signaling. The student is aware of the many ways in which the early words in a sentence "signal" the structure that must follow. He uses these signals to tie his sentences tightly together, and avoids violating them by a shifted construction.

> The teacher may point out that a sentence beginning "The more I..." is absolutely committed as to its basic structure. Similarly a sentence starting with "when" (unless it is a question) is almost bound to include several more words and a comma before one comes to the subject. Special emphasis can be laid on avoiding incomplete comparisons (the word "more" not followed by "than" -- or "different" not followed by a "from" phrase).

Skill 15

Paragraph construction. The student is aware of several types of paragraph development, uses them in his own writing, and reads and listens with the help of this form-consciousness.

> The student may start with several sample paragraphs provided by the teacher, digesting them in a single sentence. Thus he has "un-developed" the paragraphs and can now look more attentively at what he has left out in his digests. Patterns will include:

Transitional openings and closing; recaps, questions, extensions.
Topic plus restatement in different terms, different viewpoints.
Topic plus term-by-term explanation.
Topic statement plus parts, stages, evidence, examples.

Topic enumeration plus point-by-point expansion.
Question plus dummy answers plus accepted answer.
Statement plus exceptions or contradiction plus revised statement.
Details plus summary or conclusion.

Skill 16

Change of tense. The student is able to make and to follow transitions from one time relationship to another. He chooses an appropriate tense for narration and does not drift from one to another without a clear and effective transition.

Exercises should take account of such tense indicators as "is going to" (future) and "used to" (past form of the customary present). The student should see that every tense involves two factors: first the speaker takes his stand in either the present, the past or (rarely) the future; then *as of that point*, he speaks of either customary action, action in progress, completed action, or impending action. A table may be made:

	As of the present	As of the past	As of the future
Customary:	I do	used to do, did	will do
In progress:	I am doing	was doing, did	will be doing
Completed:	I have done	had done	will have done
Impending:	I am going to do, am doing, will do	was going to do	will be ready to do, about to do

Skill 17

Paragraph continuity. The student feels that in general every sentence ought to grow out of the one before it in some way. He uses a variety of devices to make the connection of one sentence with the previous one clear.

Devices might include pronoun reference to the previous sentence, repetition of words or phrases, parallel from of successive sentences, conjunctions and conjunctive adverbs, and other transitional words and phrases (On the other hand..., Indeed...., And yet,...., Thus taking everything together...).

Skill 18

Plot phases (overt conflict). The student sees, enjoys, and can create the stages of a suspense (or dramatic) plot. At this level examples may be restricted to plots with overt conflict. He should know terms for the stages, such as exposition or situation, complication or rising action, conflict and obstacle, climax, denouement and resolution. He should feel the emotional reality of these plot phases.

> It is important that the student feel dramatic form and realize that what is being structured is the reader's emotions. If the emotional substance does not predominate over the sometimes intellectual means, this skill is likely to degenerate into a dead memorizing of nomenclature.

Skill 19

Condensing and expanding. The student is able to change the proportions and distribution of meaning in a sentence by condensing clauses to phrases and both to single words and vice versa. He uses verbal phrases and abridged clauses for this purpose. He prefers brevity except where strong reasons of clarity or rhythm intervene.

> Students can make a game of "which hunting." The teacher may present several cumbersome sentences and have the class suggest ways of tightening them up, then add other methods to cover most of the more common ones. Students can find wordy newspaper stories and edit them for greater concentration.

Skill 20

Balanced constructions. The student notices, appreciates, and uses the balanced sentence, the pair of parallel sentences, and chiasma. He uses these rather striking effects not excessively but for special emphasis.

> The speeches of President Kennedy and others drafted by Ted Sorenson are an especially rich source of balanced expressions, particularly the device of chiasma ("Ask not what your country can do for you....etc." and "We must never negotiate out of fear, but let us never fear to negotiate.").

Skill 21

The cumulative sentence. The student notices, appreciates, and uses sentences in which a short main clause is followed by words or word clusters providing one or more levels of progressive modification.

The teacher, after showing several examples from the class readings, might offer an opening clause or two and invite descriptive modifiers, first of something in the main clause, then modifiers of the modifiers. ("He folded his hands on his knee, large hands, with thick knuckles stiff from arthritis, resting now from decades of work in the fields.") Eventually the student should have easy use of all the common kinds of modifying clusters for such use--appositive (for example the second "hands" above), prepositional (with), adjective (stiff), verbal (resting), relative clause, absolute phrase.

Skill 22

Expository openers. The student uses a variety of ways to introduce his thesis or topic in addition to the enumeration opener (Skill Level 13). He appreciates skillful introductions found in reading and listening and uses his awareness of them to help understanding.

After formulating topics (See page 90), the student may practice several ways of introducing them: immediate statement in precis form without preliminary, anecdote opener, general or anecdotal statement of problem dealt with by topic, statement of contrary opinion, former situation or other contrast to real topic. Articles in current magazines offer a wealth of examples of these and other introductions.

Skill 23

Narrative openers. The student notices, enjoys, and tries for himself several different ways of beginning a story: dialogue of minor characters revealing a problem, explanation of background, description to establish mood, thought-provoking aphorism hinting at theme, symbolic anecdote not part of the plot, and others.

Novels, short stories, and reportorial narrative all can be used to illustrate various openers. Much creative writing can be done in connection with the reading.

Skill 24

Principles of emphasis. The student puts his strongest points emphatically, according to definite means. In reading and listening he allows for structural effects of emphasis and considers critically whether the points stressed by the author or speaker are really most important. Three main elements in emphasis:

repetition, suspension (the dramatic pause, the intervening digression), and order (end position most emphatic, then beginning then middle).

> Although the principles of emphasis operate at all levels--- sentences paragraphs, up to whole sections of novels--- practice with sentences serves well to establish the main methods and allows for much more practice and discussion than longer compositions.

Skill 25

Structure for comparison. The student uses several plans of organization in presenting a comparison of several points. He identifies his subjects before comparing them. He places his conclusion as to the significance of the similarities and differences (indicating which is most important) in an emphatic position. He can present the point-for-point comparison in several orders, for instance (1) description of one subject, followed by description of second with references back, (2) giving points of similarity first, followed by differences, or vice versa, (3) taking up characteristics of both subjects one by one, in logical order.

> Reading of books can often be improved by assigning a paper of comparison between two books, two characters, two scenes, etc. At first the teacher might discuss several comparison topics on the board to show that any two such subjects must be compared with regard to some quality or another, not simply as two books, etc.

Skill 26

Plot--internal conflict. The student sees and appreciates the structure of forces in conflict, and stages of plot, in stories where these are subtle, complex, and internalized. He can identify the opposing forces within the main characters and how shifts in these forces affect the emotional structure of the story.

> When internal conflict has been encountered in a number of literary selections, creative writing is in order--either short stories or fictional sketches. Often best results are gained if these draw on autobiographical material but are fictionalized enough to prevent too tender a sense of self-exposure.

Skill 27

Structure of definition. The student has command of a number of ways of arranging the parts of a definition. He generally begins with the more approximate techniques--synonyms, analogies, comparisons--and procedes to finer distinctions, specifying what is not included and relating to classifications, structure, or process. He has a proper feel for when and where to include examples and instances.

> Rather than concentrate on textbook exercises in definition, the teacher would do well to have the students read a number of articles in current magazines that are primarily definitions (as of new political alignments, policies, artistic movements, styles, etc.).

Skill 28

Parentheticals for spacing. The student is conscious of the need to control the density of thought so that key ideas are spaced far enough apart to be readily grasped, not so far as to seem wordy, and with enough variety not to be monotonous. He uses parenthetical and non-restrictive expressions in his sentences, and digressions in larger units, to help control the spacing.

> Some students will use parenthesis and digression quite often enough without any training, but few use them tastefully and flexibly. The test they should apply in discussing or rewriting a passage is this: do the parenthetical elements increase the attention to the main ideas, or do they dissipate it?

Skill 29

Narrative structure. The student should notice and appreciate the proportions of a story and its order: Which parts of the plot has the author chosen to show concretely, which in summary narrative? Is the structure of the story marked by changes in the point of view? What is the order of narration (beginning in medias res? straight chronological? flashback to fill in exposition--or for more important matters?)

> Many short stories demonstrate masterful control of these elements of structure. "The Verger," by Maugham, is good. When the concepts are clear, a careful reading of a structurally complex but masterful book such as Absalom, Absalom! or Lord Jim (or for that matter Faulkner and Conrad generally) will be rewarding.

Skill 30

The arrangement of argument. The student observes a psychologically effective order in presenting the parts of a persuasive appeal. He keeps the parts in proportion, giving most emphasis to positive arguments. He signals the transitions clearly.

Skill 31

The arrangement of persuasion. The student observes a psychologically effective order in presenting the parts of a persuasive appeal. He keeps the parts in proportion, giving heaviest emphasis to the positive appeals. He signals the transitions clearly.

Skill 32

Stanza and chapter patterns. The student recognizes the structural effect of regular subdivisions such as chapters and stanzas. He appreciates the difference in effect between many short units and fewer longer ones. In reading he detects whether marked divisions are basic structural units or (like the subheads in news stories) a mere editorial addition.

> By this level the student will be writing compositions of some length--perhaps 3000-5000 words--and will be concerned with the problem of subdivisions above paragraph size in his own composition. Chapter divisions of novels offer a considerable field for study. The student might consider the effect on a novel's structure of serial publication.

Skill 33

Concealed transitions. The student appreciates the special effects to be gained by leaving the shifts of scene and perspective unmarked, as in much modern poetry and fiction. He is able to allow such organization to shift his response to the subconscious emotional effects of imagery and association "without any irritable reaching after fact and reason."

> In reading Joyce, Wolfe, Faulkner, *et al.*, it will not be sufficient for the student to pretend that beauties are appearing to the subconscious of which he is unfortunately unaware. The emotional associations and patterns should be sought out and expressed, though admittedly the task is more reminiscent of musical appreciation and criticism in many cases than of the literary.

Skill 34

Esthetic form--sentences. The student appreciates sentences in which the ebb and flow of sound, image, and thought combine to make a beautiful shape, to be contemplated and enjoyed somewhat as is an ornamental vase--quite apart from its utility and significance, though the form includes elements of utility and significance.

Skill 35

Esthetic form--narrative. The student appreciates the beauty of proportion which may appear in the fusion of plot, viewpoint, character, timing, theme, imagery, and other elements in a story. He distinguishes the elements, but contemplates the form as an expressive whole.

> Extended study in depth of one well-chosen novel is indicated at this point, probably in a context of individual study with periodic conferences with the teacher. Only the extremely able high school senior will be studying at this level.

Skill 36

Esthetic form--non-fiction. The student appreciates the beauty of proportion which may exist in the interaction of trains of reason, complications and resolutions, suspensions before difficulties overcome, and precision of concept that mark the best words of exposition, argument, and persuasion.

> Close study in depth of such a book as Whitehead's Science in the Modern World, will serve to bring out the beauty of a piece of intense intellectual effort--a beauty not unlike that of mathematics.

Skill 37

(See page 95)

Third Cardinal Concern: THE SPEAKING PERSONALITY

Introduction

Delight in tone, attitude, point of view, and style rests on the fact that verbal expression always originates in a personality--real or fictional--and everything uttered bears the stamp of a personality, just as a photograph implies the location of the camera even though the camera, of course, does not appear in the picture. Delight in this human quality of speech may begin with the simple discovery that we can recognize people by the way they talk. It is fairly sophisticated by the time the child begins to mimic consciously.

Characteristics of an effective "speaking personality" are several. It may be an expression of one's real personality, or it may be fictional. It will have both a characteristic flavor of individuality and enough flexibility to keep it related to different audiences, circumstances, subjects, and purposes. Everything that tends to reveal the speaker comes in for attention, including dialect and usage levels.

Special uses include satiric irony, the role of viewpoint in fiction, the tactics of persuasion, and elements of literary style. The speaking personality also may be analyzed as to honesty and sincerity (it may be that of an unprincipled propagandist).

One of the most significant but neglected reasons for attention to this aspect of language is its importance for the self-concept of the pupil as writer or speaker. One is constantly inventing for oneself speaking personalities to fit new situations while yet somehow maintaining the continuity of one's inner nature. For many this is the single greatest problem in writing or speaking, and it is one of the principal hindrances to fluency. We sometimes cannot write because, in a certain situation, we are not really quite sure who we are.

The implications for reading and listening are equally important. For not to know quite who one is really means not knowing how one relates to others. It is chiefly through language, after all, that minds can touch and personal relationships arise.

Skill 1

Primary Communication. The pupil talks freely and takes pleasure in being understood. He listens to the teacher and takes pleasure in understanding simple stories and directions.

See comments following Skill 1 on page 84.

Skill 2

People sound different. The child notices that you can tell people apart by the way they talk and that some sound nicer than others. In his own speech the grossest vulgarisms (if any) are recognized and eliminated, but no broad attack on incorrect usage as a whole is made.

> Teacher can point out (with help of her own reading) that story characters talk differently--baby bear tends to be whiney, etc. Children may be encouraged to retell stories, "talking big" or "talking gentle," etc. for the appropriate characters, calling up their abilities of mimicry even though their success to an objective listener may be slight.

Skill 3

Talking shows moods. The child learns that words show tone or mood even when they are "about" something else. He learns to recognize and enjoy the moods of the characters in stories and attempts to show appropriate moods when telling or reading a story. He begins to realize that feeling tone is always important.

> The teacher can read a bit of dialogue and ask, "How do you think Uncle Peter feels?" then read it another way and ask, "Now how do you think he feels?" Children at this level may not be able to imitate moods very successfully, but they can be made aware of the varying moods that they naturally express. After a "Show and Tell" story: "From the way she talked, how do you think Carolyn felt about ____________________?"

Skill 4

Need for rapport. The child realizes that people understand each other most easily when there is a good feeling between them. He can talk himself into a sympathetic mood when listening or reading and appeals to the sympathy of the group when talking by not bragging, showing off, or offending individuals.

> In developing this skill, it is important not to make it seem too consistently feminine and "nice". Boys particularly need to learn to establish a kind of rapport that contains a good deal of heartiness.

Skill 5

Forms of courtesy. The child can address questions and requests to adults with confidence in appropriate tone. When mentioning his own name with another's he places his last.

> Role playing situations allowing for contrast between the polite and the impolite way to talk are effective. Cooperative group composition of a friendly letter or an invitation provides opportunity for further exercise.

Skill 6

Role playing. The child sees that when he pretends to be someone else, he has to talk like that person. He realizes that the speaking personality may be "pretend" and not the person who is actually speaking.

> Children can imitate television characters. They can tell familiar stories from the point of view of different characters (Pretend you are Cinderella's oldest sister and tell how she married the prince because of unfair help).

Skill 7

Expressive energy. The child sees that personal energy is needed to make words expressive. He reads orally with a sense of personality and expression, but also builds this sense in his mind while reading silently. He expects what he writes to convey as much energy as his speech.

> It is especially important that the child be able to read his own compositions aloud with expression and energy. Choral reading is helpful in practicing to give energetic expression to something other than immediate, living speech.

Skill 8

Variety of mood. The child notices that the stories he likes best have a variety of moods--sad, silly, joyous, touching, funny, etc. In telling of personal experiences, he is able to convey the different moods appropriate to different parts of the story.

Dramatizing familiar stories, and roll playing, offer a chance for the child to practice projecting emotions not his own. When a child tells of, say, a picnic or birthday party, he can bring out the funny, the happy, the exciting, and the dull parts. Hearing these tones then becomes the listening activity for the other pupils.

Skill 9

Direct quotation. The child can change indirect quotation to direct quotation, and the reverse. He uses direct quotation effectively and can punctuate it properly. He sees it as a change in the speaking personality.

Ask the children who was speaking before the dialogue started in a story they were reading. The idea should be established that in any composition there is always a speaking personality, and that direct quotation is simply a way for the main speaker (usually the author) to get out of the way and let another speaker take over briefly. The quotation marks can be compared to a window.

Skill 10

Usage occasions. The child adopts language appropriate to different occasions: casual (friends and family), polite (strangers and superiors), expert (shop talk, talk limited to a clique). He distinguishes these from vulgarism (intent to shock). He senses the relationship between speaker and listener that the selection of these types of usage implies.

Role playing situations might allow the child to tell the same story in several different types of usage.

Skill 11

Sustained mood. The student reads aloud and writes so as to create and support a sustained mood, the sense of incantation of a "story voice."

Choral reading and demonstration reading by the teacher are ways of developing the long sustained flow as opposed to the chopped, conversational style or a punchy, emphatic one. Children reading aloud to each other in small groups can concentrate on creating atmosphere--making the story a world in itself, carrying the listener along.

Skill 12

Tapping the unconscious. The student avoids writing that sounds too studied or contrived, or too crabbed and painful. He develops fluency by planning in advance to throw away his first draft, then simply talking to the paper, without regard to correctness or form, leaving these to be taken care of by revisions.

> Frequent "forced writing periods" in which the student has the pressure of a deadline help to develop fluency, providing the student tries to write steadily and with clear handwriting, rather than in dashes. The students can be asked to plan a paper, think it through, jot down a few ideas, and then forget about it for a week. Then when asked to write on it in class unexpectedly, they may discover evidence that the subconscious has been at work.

Skill 13

Tone to suit purpose. The student adopts an attitude or tone that is appropriate to his purpose--whether to inform, persuade, convince, or entertain. He is clear in his mind as to what his purpose is. In reading and listening he notices the tone and whether it agrees with the announced purpose.

> A number of short talks before the class with a variety of purposes provide an opportunity for working on this skill. Articles in current magazines offer opportunities for trying to catch the purpose of an author.

Skill 14

Relationship realism. In writing or speaking the student often assumes a role, but when he is speaking in his own person to a real audience, he is realistic in defining his relationship to that audience and adopts an appropriate tone.

> The teacher may mimic, for laughs, an imaginery student speaking to adults in too bumptious and cocksure a manner--or as though he thought they were teenagers. He may mimic the overly apologetic, I-ain't-no-good attitude. In the students' compositions, it is important that they frequently write for the actual readers--for the teacher alone if that is the case, or for the class, or for publication in the school paper.

Skill 15

Sincere identity. In adapting tone to his audience and the occasion, the student nevertheless remains true to his own identity. He is not overly sensitive to insincerity in the speaking and writing of others, but does value the sense of directness and naturalness when he finds it.

> Students should be aware that lack of humility and security is the chief foe of natural sincerity. The teacher can help, but the student must largely convince himself that he does not need to put on a show and impress people--that in fact doing so almost always backfires.

Skill 16

Pretended speaker. The student assumes that the apparent speaker in any work of fiction or poetry is a dramatic creation unless there is definite reason for supposing the author to be speaking in his own person. In creative writing, he tries to adopt an interesting and appropriate speaking role.

> Such stories as Robinson Crusoe allow the student to consider the advantages of pretending to speak in one's own person although the events are actually imaginary.

Skill 17

Social dialects. The student is familiar with many of the usage habits that distinguish different social groups and classes. He knows that the usage labels in a dictionary must be interpreted in the light of the introductory matter on usage, and he is acquainted with the policy of at least one good dictionary. He has a good working control of standard informal usage.

> "Translation" exercises imitating writers of various social backgrounds can be fun and helpful if preceded by detailed study of particular usages. Significant usage distinctions should be treated systematically at this level. Such wavering usage items as "who-whom" and "it's me" can be treated here in terms of their effect rather than simple decress of right and wrong.

Skill 18

Regional U. S. dialects. The student distinguishes and enjoys (and can, to an extent imitate) the more prominent regional dialects of the United States. He notices dialect in vocabulary, pronunciation, and grammar. He is informed about dialect areas and linguistic research into regional dialects.

> For lessons, material, and suggested literature in various dialects, see Malmstrom, Jean, and Ashley, Annabell, Dialects--U.S.A., National Council of Teachers of English, 1963.

Skill 19

Character in dialogue. The student is sensitive to the way interaction of character in dialogue illuminates the personalities of both speakers. He appreciates the way usage and mannerisms combine with emotional reactions to this end. He can write brief scenes of convincing dialogue.

> This skill might best be combined with experiences of creative writing, but certain types of reporting might also be used. It is important that the student have before him examples of excellent dialogue.

Skill 20

Guaging authority. The student weighs the statements of a speaker or writer against his authority on the subject. In his own speaking and writing, he sticks to what he know or does adequate study to support his statements. He is not an inert conductor of information from the library, but digests his information mentally, then speaks with the authority of his understanding, responsibly.

> To develop this skill in the student's own writing, mechanical devices (note cards, source references, paraphrase) will not go very far. It sometimes helps to have the student make a value judgment of his own about the subject, then present his sources as witnesses for and against, so that not only their information but their authority become relevant.

Skill 21

Guaging candor. The student is alert to notice discrepancies between a speaker's or writer's announced purpose and his real purpose. He realizes that such a discrepancy can often be legitimate (out of respect for tender feelings, for instance) but can also be dishonest.

> Antony's speech to the mob is the classical example, of course. Many business letters, speeches, and advertisements offer more recent instances.

Skill 22

Irony. The student detects, uses, and enjoys various kinds of irony in which the reader is given greater awareness than that of the apparent speaker (see Skill Level 16). These may include the speaker unaware of his own moral blindness or worse, the mock serious speaker, the deadpan humorist, earnestness veiled in frivolity, the innocent surrounded by evils invisible to him.

> This skill is involved in much reading of satire (Auden's poem, "The Unknown Citizen," is a good short example, as are both Gulliver's Travels and A Modest Proposal by Swift. In reading and creative writing of fiction, the students may consider the advantages of putting a sentimental story in the mouth of a "tough guy" observer, or harsh and violent events in the mouth of an innocent child or sweet little old lady.

Skill 23

Attitude toward subject. The student is aware of various attitudes toward the subject, allows for them in his listening and reading, expresses them through appropriate tone in his writing and speaking. He generally prefers positive attitudes as more likely to produce illuminating insight.

> After examining examples offered by the teacher, the student may try several short compositions on the same subject--one whimsical, one cynical, one fault-finding, one judicial, etc.

Skill 24

Degrees of engagement. The student is able to control the degree of his personal engagement in a story or argument, at least within limits. He avoids getting overheated in a discussion and guards against painful personal associations with fictional situations. On the other hand, when he finds a story or argument "boring," he tries to increase the degree of his personal involvement, rather than blaming, and thus dismissing, the selection itself.

> Students may be helped by the concept of "esthetic distance," according to which a failure of appreciation is generally a matter of being "too close" or "too far away." In presenting literature the teacher should of course try to appeal to the students' interests; but the students should never be left with the notion that their interests are part of their essential nature, beyond their control, and requiring slavish observance. They must realize that education means, among other things, an expansion and deepening of interests.

Skill 25

The modesty-confidence axis. The student should be able to adopt a modest tone without appearing apologetic or doubtful. He should be able to show firmness and self-confidence without being bumptious and offensive. He appreciates outstanding success in achieving the proper balance wherever he sees it.

> Emotional and personality problems can of course complicate or prevent the achievement of this skill. On the other hand, attention to the language forms involved may prove an effective supplement to any counseling that may be needed.

Skill 26

Contrasting viewpoints. The student is able to appreciate and discuss the drama created by seeing the same event through several characters. He realizes that this is generally as close to objectivity as human beings can come. He will notice particularly how differences of character and personality affect value judgments.

> The drama is the most prominent manifestation of this effect. Students may discuss why the author of a particular play selected just the characters he used, minor ones as well as major. What conflicts would not have arisen if the same plot had occured with other characters. Shaw's Pygmalion and Caesar and Cleopatra offer clear-cut examples.

Skill 27

Imitation and parody. The student imitates the style and manner of authors he admires as a creative exercise from time to time. He shows his awareness of pretentious mannerisms by parody. When he encounters parody, he takes it in the spirit intended.

> The danger of the student acquiring so firm a habit of imitation as to prevent formation of his own distinctive style is very slight. The class might read the passage from Franklin's diary about his imitating the style of Addison. They then might discuss who they feel most worth imitating.

Skill 28

Types of narrative viewpoint. The student appreciates the interest and advantages of various types of narrative viewpoint, defined by such questions as these: Is the narrator a person or an impersonal observer? If impersonal, does he nevertheless tend to see those things that one of the characters would see? How much does the narrator know (only what a person on the scene would know? what a real observer might have found out afterward? the mind and hidden motives of the characters--or perhaps of just one of them? the past, future and distant places?). How much is the narrator (if a person) involved (main character? a Dr. Watson? a mere bystander? the author commenting on his own creation?)

> Students may try their hand at rewriting a short scene from a story using several different viewpoints.

Skill 29

Complex viewpoints. The student appreciates the combination and shifting of narrative viewpoint for special purposes. He is aware that extended quotation has the effect of telescoping viewpoints. Sometimes a person's thoughts run alongside the external story with a quite different one (Steinbeck's "Molly Morgan"). Often the viewpoint shifts for particular effects, sometimes in violation of logic--as with the first-person narrator who becomes omniscient on occasion.

> One of the best stories for admiring interlocking and shifting viewpoints is Conrad's "The Lagoon." Again Faulkner is also a source of many examples.

Skill 30

Ways of describing style. In discussing the style of an author, the student uses several devices: imitation, analysis of technique (vocabulary, idiom, preferred grammatical patterns, rhetorical habits, etc.), and metaphor.

> The students might read a number of examples of literary criticism. In using mataphor to describe style, they should take care that their meaning is made clear by illustration and explanation in addition. They may notice that most style metaphors are taken from qualities of food (astringent, crisp, acid, sweetish, etc.) or personality (cheerful, morose, etc.).

Skill 31

Persuasive tone and rapport. The student can relate himself to an audience so as to inspire their confidence and good will. His manner and tone predispose his listeners or readers to accept his judgment and recommendations.

> Every opportunity should be taken to allow students at this level to hear persons in public life speak, in person or on television. They should be encouraged to discuss and compare their persuasive effectiveness, their sincerity, confidence, humility, force. Readings in great political prose of the past should be included, with primary attention to the use of language.

Skill 32

Plain and ornate styles. The student appreciates the virtues of both the plain and the ornate styles, as well as the risks run on each side (the flat and dull in one direction, the turgid and overwritten on the other).

> Study of this aspect of style might include Elizabethan and Seventeenth Century prose (Lyly and Brown, for instance, as against Walton and Bunyan) as well as a selection of modern essayists and novelists.

Skill 33

Gracious and severe styles. The student appreciates the virtues of both the warmly sympathetic and the more severe or astringent styles, as well as the risks run on each side (the sentimental in one direction, the ostentatiously "tough" in the other).

> The teacher should endeavor to guide the student toward a taste catholic enough to respond with pleasure to styles that vary widely in this dimension.

Skill 34

Personal and detached styles. The student appreciates the virtues of both the intensely personal and the more objective or detached styles, as well as the risks run on each side (the egotistical and "Byronic"--in the bad sense--on one side, the dehumanized vapidness of bureaucratic jargon on the other.)

A comparison of the various manifestos and actual practice of writers of the Romantic period with the practitioners of Realism, will provide interesting illumination of this dimension of style.

Skill 35

Casual and formal styles. The student appreciates the virtues of both the casual and colloquial as well as the more impressive and rhetorical styles, while recognizing the risks of each (the trivial on one side, the pompously orotund on the other).

Skill 36

Integration of experience. The student values justly the function of literature in creating a perspective, a stance of the personality, a lens, through which experience assumes a visible and harmonious relationship with the individual. He seeks out writers that present a sane, wholesome, yet profound and embracing view of experience.

Skill 37

See page 95.

Fourth Cardinal Concern: PATTERNS AND TEXTURES OF SOUND

Introduction

Delight in the sheer sound of words is of obvious importance in poetry. Though it is often allowed to die out, this delight begins very early. The child responds to the sound of nursery rhymes; he makes funny noises for the fun of it; he repeats favorite words, even when they are meaningless.

An ear for the rhythms of prose may be even more important. A sense of phrasing is particularly essential to ease of comprehension and precise emphasis. A pause or an emphasis in the wrong place can often make the difference between meaning and nonsense (or worse, between the right meaning and a wrong one).

The importance of vocal sound is not limited to oral reading, speaking, and listening, of course. It may be even greater for written communication in that the reader must then supply for himself elements of tone and meaning that the writer would have conveyed by voice inflections had he been speaking.

In the skill levels below, the pupil is led to increasing discrimination and awareness of speech sounds. He comes to enjoy the different textures of vowel and consonant (thick, brittle, smooth, twangy). He responds to variations in pace and the various patterns of stress and intonation. He is sensitive to the rhythms of both prose and verse. He also makes use of sound sensitivity in connection with the homelier virtues of spelling and punctuation.

Skill 1

Primary Communication. The pupil talks freely and takes pleasure in being understood. He listens to the teacher and takes pleasure in understanding simple stories and directions.

See comments following Skill 1 on page 84.

Skill 2

Striking verse patterns. The child shows a vigorous sense of simple rhythm and rhyme and enjoys short refrains. He knows the meaning of the words rhythm, rhyme, and refrain.

The children may repeat or chant nursery rhymes and short poems, emphasizing the rhythms by clapping, marching, etc. They make simple rhymes from words recited by the teacher--hat and cat, bag and tag, etc. They may decide which word does not belong in a series such as "pan, can, man, boy."

Skill 3

Alliteration. The child enjoys the emphasis and pattern of alliterating words. Terminology: "same beginning sounds," not "alliteration" for the present. This skill should not be confused with the skill of using initial letters to recognize words. The pleasure in alliteration can be highly developed quite apart from written language.

Skill 4

Phrasing. The child reads and speaks in natural sounding phrases, with key words standing out, lesser ones subordinate, and natural pauses between phrases. He notices that some writing is easier to read naturally than other writing that does not so easily fall into natural phrases.

> Present two sentences saying the same thing, one with an easy prose cadence, the other awkward. Have children read them aloud to see which is better. Point out where pauses and accents make reading easier and more interesting in reading materials.

Skill 5

Vowel colors. The child hears and enjoys the difference between the dark vowels--ah, aw, oo, long o and u--and the bright ones--especially i and e, both long and short. In reciting a poem where the vowel color is especially prominent and appropriate, he brings out the sound orally. He is able to select the word with the best sound for the scene.

Skill 6

Consonant colors. The child enjoys the distinctive sounds of individual words and identifies them as buzzy, scratchy, chewey, crackly, slippery, etc. according to the predominant consonant sounds. He recognizes the difference between a consonant and a vowel and can say a word in syllables. He should know the terms consonant, vowel, and syllable.

> Children might try writing an advertisement for some kind of crisp food, or for a luxuriously soft easy chair, or for a baseball mitt.

Skill 7

The beat of poetry. The student sees that the rhythm of poetry is often due to having a definite number of beats in each line. He is able to tell how many beats are in a line. He is able to write verse with a regular beat (though perhaps quite irregular in other respects).

> Reading of strongly accented verse, accompanied by marching, tapping of feet, clapping of hands, or maybe a real drum, is the road to this skill. It is absolutely essential that the feel of a strong beat be clear in the mind before one is asked to name or imitate it.

Skill 8

Appropriateness of sound. The child appreciates examples of sound texture that seems to fit the meaning of the words. He can choose words that are appropriate to a particular description because of the sound. He recognizes onomatopoeia under such a name as "echo words."

> The children may be shown a cow bell, listen to its sound, and then decide whether it goes "clink", "clank," or "clonk," They may think of other onomatopoeic words for familiar sounds. Another exercise is to start with a distinctive sounding word such as "gloom," ask them to think of a scene that might be described by that word, then have them think of other words that would have the right sound.

Skill 9

Variety of intonation. The child varies the intonation (tune, melody) of his speech and that implied in his writing by the use of exclamations and questions of various kinds and by statements with different tones of voice.

> The group might practice turning questions into statements and vice versa to show that different forms can convey the same meaning: "The lake was cold." -- "Who would have thought the lake was so cold?"

Skill 10

Variety in sounds. The child avoids accidental or meaningless rhymes and repetitions. He seeks out interesting sounding words and sound combinations and shows pleasure both in long, mouth-filling words and short, blunt ones.

Skill 11

Types of enunciation. The student is able to vary the style of his enunciation to suit the occasion--light and staccato, stubby and angry, smooth and flowing, etc. He catches the style intended by an author. He writes so that when read aloud his composition will have the desired sound.

> The student should develop the habit of always reading his compositions aloud before considering them finished and should attempt to develop the "writer's ear." For examples of distinctive styles of enunciation, tape recordings of television and radio news announcers and advertisements are helpful.

Skill 12

Variety in phrasing. The student varies the lengths of his sentences and of phrases within sentences in a natural and interesting way. He appreciates varied phrasing in what he reads and brings it out when reading orally. He uses punctuation to make the phrasing clear.

> Development of this skill requires much oral reading, both of good prose models and of the students' own writing.

Skill 13

Consonant types. The student appreciates the effects of all the consonant sounds by knowing more precisely how they are made. For each category he knows how it is enunciated distinctly and how it affects the texture of sound. The categories:

> Explosives: (voiced) b, d, g, j, (voiceless) p, t, k, ch
> Fricatives: (voiced) v, z, zh, (voiceless) f, th, s, sh
> Nasal and liquid (both can be prolonged, end with a snap): m, n, ng, l
> Semi-vowels: y, w, r
> Aspirates: h, wh

Skill 14

Vowel types. The student appreciates the effects of all the vowel sounds by knowing more precisely how they are made. For each category he knows how it is enunciated distinctly and how it affects the texture of sound. Categories:

Bright vowels (lips open, tongue high): ē, ĭ, ĕ, ā, ī
Broad vowels (lips open, tongue back): ă, ŏ, ŭ, ou
Dark vowels (covered, tongue low): aw, ō, o͝o, o͞o, (and ū = yo͞o)
Central vowels (slack, indefinite): schwa, vocalic r, diphthong oi.

Skill 15

Consonant clusters. The student avoids cacophanous clusters of consonants ("Of the youths, seven-twelfths splashed in the water.") but uses and enjoys clusters when a pleasing thickness is appropriate.

An example from "Sanctuary," by Elinor Wylie: "Set each sharp-edged, fire-bitten brick / Straight by the plumb-line's shivering length--"

Skill 16

Sound repetitions. The student appreciates the four major types of sound repetition (rhyme, alliteration, assonance, consonance) as ways of emphasizing a particular sound and establishing interesting patterns.

Advertising slogans are a rich source of examples.

Skill 17

Alliteration patterns. The student discriminates between and enjoys complex patterns of alliteration and consonance. He knows that alliteration may refer to the first accented syllable, not necessarily the first syllable of a word (as in Arnold: "Begin, and cease, and then again begin....."

The teacher may point out such patterns as these: "He clasps the crag with crooked hands, / Close to the sun...," noting the pattern of two-letter alliteration--CL-CR-CR-CL, or Shakespeare: "And, as he DRains his DRafts of Rhenish Down, / The kettle-DRum and TRumpet thus BRay out / The TRiumph of his pledge."

Skill 18

Dialect sounds. The student appreciates that dialectal pronunciations are often interesting and beautiful as sounds, as well as indicating something about the speaker.

> Recordings of British speakers, U.S. regional speech, and expressive writing in broken English of various foreign backgrounds can be used to show the effect of an "accent" in helping one attend to the beauty and interest of the sound.

Skill 19

Rhyme schemes. The student actually hears the difference between various rhyme schemes and can discuss their effects.

> It may help to point out that the common schematic (abab, cdcd, etc.) does not represent the effect of rhyme because (in the above example) one does not hear the first a, b, etc. as a rhyming sound--only the second and later ones. The students may figure out which lines actually repeat an earlier one, and how far away in syllables the earlier one is.

Skill 20

Phrasing for emphasis. The student uses speech rhythms to reinforce parallelism of thought, mark sudden contrasts, and otherwise to reinforce the meaning.

> This skill might best be treated in connection with the balanced constructions mentioned above.

Skill 21

Intonation for attitude. The student appreciates how much meaning is frequently conveyed by tones of voice quite apart from the words. In reading he tries to grasp as much of this kind of meaning as he can, and he provides it when reading orally. In writing he uses such devices as written language offers to indicate tone of voice. He develops an "ear" for the attitudes and feelings to be conveyed by intonation.

Some examples from Loban, Ryan, and Squire, *Teaching Language and Literature*, Harcourt, Brace, and World, 1961, page 196:

Approval tinged with relief: I thought I'd never get him to ask her.
Gloating, triumph: I knew I could swing it.
Joy, excitement: Sally and I with two big wheels!
Disapproval tinged with scornful amusement: Bob will have a time for himself with stumbling Sal.
Anger: That square! How can Bob fall for her flattery?
Regret, disappointment: If I'd kept my mouth shut, he'd have asked me.

Skill 22

Intonation for emphasis. The student appreciates the importance of voice tone for indicating the point of emphasis in a sentence. In both reading and writing he guards against mistakes of interpretation that may be caused by failure to use word order and punctuation to indicate the intended stresses.

Present the students with three sentences, all using the same words: "*I'm* going to town today" (not you). "I'm going to *town* today" (not somewhere else). "I'm going to town *today*" (not tomorrow). Have them reword each sentence so as to make the emphasis clear without having to resort to italics.

Skill 23

Punctuation theory. The student realizes that English punctuation obeys two different and sometimes conflicting principles: marking grammatical structure, and marking pauses and inflections of the voice. He is aware of "heavy" and "light" styles of punctuation. He is able to imitate either extreme but normally uses a tasteful compromise.

The student may alter a paragraph of exposition, first by removing all punctuation but sentence periods (a la Gertrude Stein), then by punctuating it to the hilt with dashes, parentheses, colons, numerals in brackets to mark series items, underlining--the works.

Skill 24

Types of meter. The student hears the differences in sound and feels the difference in effect between iambic, trochaic, anapestic, and dactylic verse and between the various line lengths (tetrameter, etc.). He can describe these rhythms in correct terminology.

It is quite important that the student feel and appreciate the distinctive effect of these rhythms before he is asked to attach names to them. Much oral reading over the years should have prepared him for a systematic and explicit awareness of meter by this level.

Skill 25

Tension of speech against meter. The student realizes that the meter of verse is a mental framework to which actual verse sounds never quite correspond. He appreciates the art of varying the degree of regularity and of using the tension between the meter and actual rhythm for specific effects.

Much oral reading is indicated here. Robert Frost reading his own poetry contains many instances of sudden shift from almost-prose to almost-sing-song. The student should notice the location of caesura, if any, and occasional substitution of spondees, trochees and ambics, etc.

Skill 26

The verse-prose border. The student appreciates the effects of free verse and of strongly cadenced, "poetic" prose. He neither exaggerates nor minimizes the differences between verse and prose.

Two especially pertinent readings for developing this awareness are The Prophet, by Kahlil Gibran, and selected passages by Thomas Wolfe (You Can't Go Home Again and Look Homeward, Angel) often reprinted as free verse.

Skill 27

Non-stanzaic verse forms. The student should appreciate the distinctive effects of the more common non-stanzaic verse forms--blank verse, heroic couplets and other pentameter couplets, tetrameter couplets, the irregular ode. They should feel the difference between end-stopped and run-on lines. They should be able to write recognizable examples of the various forms.

> This skill should be approached in the spirit of creative experiment rather than scholarly categorizing.

Skill 28

Stanzaic and lyric verse forms. The student should appreciate the distinctive effects of several common stanza forms and such lyric forms as the sonnet, the haiku, the stanzaic ode. Stanza forms might include the ballad stanza, Spenserian stanza, terza rima, the heroic quatrain, and perhaps several known for only one or a few poems--the *In Memoriam* stanza, the *Rubaiyat* stanza, etc.

> This skill involves structure as well as sound, of course, but it should begin and end in sound. Stanzaic verse cannot be fully enjoyed by the student whose only awareness of the stanza is in the way it is printed, or in a rhyme scheme that he can laboriously puzzle out if forced to do so. He should recognize and enjoy the distinctive sound of the ballad stanza, say, whether it is printed as four-line stanzas, as rhymed fourteener couplets (as it often is), or simply read to him without his seeing it on paper at all.

Skill 29

Vowel sequences. The student is aware of patterns, especially in verse, formed by the sequence of vowel sounds in a phrase.

> An example from Byron: "R*o*ll *o*n, th*ou* d*ee*p and d*a*rk bl*ue*
> *O*cean--r*o*ll!"
> The sequence of vowels begins and ends with the dark and covered sound of the long *o*, rising to the sharp long *e* in the middle by way of the intermediate *aw* of *on* and broad *a* of *dark* before and after. The pattern in this case is not only interesting in itself and a unifier of the line, but has a certain appropriateness for the rolling image.

Skill 30

Suiting meter to content. The student appreciates appropriate choice of meter for a particular poem. He is sensitive to the qualities of various meters that make them appropriate for different purposes.

The student might consider Dryden's intention at one time of rewriting Paradise Lost in heroic couplets. Some students might try a few lines (realizing, of course, that any inferiority of the result may not be entirely due to the change of meter!). Poems from foreign languages available in several different verse translations offer opportunity for fairer comparison. Chapman, Pope, and a modern translation of Homer are particularly striking.

Skill 31

Varying pattern prominence. The student should notice and appreciate skillful variation in the prominence of sound patterns--verse rhythms, rhyme, alliteration. He is able to appreciate subtle and faint patterns and distinguish them from the prosaic, heavy patterns and distinguish them from the childish, and the artful shifting from one to the other.

Lindsay's "The Congo" and Eliot's The Cocktail Party offer two extremes with regard to verse rhythm. Other illustrations might be chosen to illustrate variations of pattern intensity within one selection.

Skill 32

Variation in verse forms. The student senses the differences between different examples of the same verse form and can express it. He can point to the variations in rhythm, phrasing, pace that cause it.

A comparison of the blank verse of Marlowe, Shakespeare, Milton, Wordsworth, and Tennyson is instructive--or an equivalent list of sonneteers, or users of the Spenserian stanza (Spenser, Keats, Byron).

Skill 33

Ambiguous emphasis. The student should notice and appreciate passages in which the rhythm and intonation preserve an ambiguity of meaning or provide a suspension in which the meaning alters with later phrases.

An examples from Paradise Lost: "Thou from the first/ Wast present, and with mighty wings outspread / Dove-like satst brooding on the vast Abyss...." wherein the effectiveness of the phrasing requires that "Dove-like" be kept free to modify either "outspread" or "satst brooding," or both simultaneously--a suspension also partly indicated by the lack of a comma either before or after "dove-like."

Skill 34

Individuality in prose rhythm. The student senses and appreciates the particular combinations and habits in prose rhythm that mark a particular author or even a particular work. He values the distinctiveness of these rhythms.

By this level the student should be well aware of the general characteristics and alternatives in prose rhythms. His further growth in this area will largely consist of extending and deepening his response to particular authors and works.

Skill 35

Individuality in verse. The student senses and appreciates the particular combinations and habits in handling verse rhythms that mark a particular author or a particular work. He values the distinctiveness of these habits and realizes that in sound as in meaning, every poem is a unique creation.

Skill 36

Individuality in texture. The student senses and appreciates the particular combinations and habits in selecting speech sounds that mark a particular speaker or writer. He values the distinctiveness of these habits as they color the meaning and personality of the utterance.

Skill 37

See page 95.

Fifth Cardinal Concern: VOICE AND EAR CONTROL

Introduction

The skills listed for this area do not concern the formulation of thought, but rather the transmission of words in a physical sense. The treatment of hearing defects and speech impediments is outside the scope of this curriculum, but much can be done to develop good enunciation, resonant tone, and aural discrimination.

Some skill levels are not represented in this category. Skills are placed at particular levels on the basis of difficulty, physical maturity of the voice, and ease of correlation with skills in other areas.

Skill 1

Discriminating sounds. The child can make and recognize all the vowel and consonant sounds of English with fair accuracy.

> Word games may be devised to help discriminate between similar sounding words--bat and pat, said and set, very and fairy, etc. Saying nursery rhymes together may help. It is important not to make the child self-conscious. The teacher should be alert for structural speech defects.

Skill 2

Consonant enunciation. The child is able to intensify his enunciation by increasing tension in lips and tongue so as to "bite out" the words more distinctly and avoid any mushiness.

> The child can practice this skill whenever he speaks. To avoid self-consciousness at the beginning, talking distinctly can be made a game--talking to an imaginary deaf person, or someone far away. Rhymes can be said with exaggerated distinctness to help bring out rhythm.

Skill 3

Vowel enunciation. The child distinguishes between similar vowel sounds, as in word pairs like than-then, caller-collar. He can intensify the vowel qualities for "overly distinct" speaking on occasion.

The child can practice this skill whenever he speaks. Singing and chanting give an excellent opportunity to sharpen vowel distinctness. As in the previous level, distinct talking can be made a game--talking to an imaginary deaf person, or someone far away. The pleasure in rhyme can help to develop awareness of precise vowel sound.

Skill 4

Rate of speaking. The child speaks at a comfortable rate of speed, incorporating his skill at phrasing so that, instead of measuring out words one by one, speed is controlled as much by the time between phrases as by the timing of words within the phrase. This carries over to oral reading in forming the habit of letting one's hesitations fall between phrases, so that the natural phrase or thought unit can be pronounced naturally as a whole.

In telling of some personal experience or class project, the children can make a game of talking very rapidly or very slowly, then with exaggerated pauses between ideas. Improvement of natural speaking can be left to this indirect approach to avoid overly self-conscious speaking. In oral reading the approach may be more direct.

Skill 5

Eliminate stalling sounds. The child should be able to speak without resorting to excessive vocal hesitation--"uh....well, uh....," etc.

The "interruption game" will help build the habit of pausing silently instead of vocally: The children take turns telling a story. Whenever the teacher holds up a card, whoever is talking pauses, then goes on.

Skill 6

Listening concentration. The child is able to catch the first words said when he is listening, and can keep his mind from running ahead of the speaker so far that it gets lost. He tries such techniques as listening for the sound of the voice, repeating main ideas mentally, and making little summaries immediately after listening.

Listening can be dramatized ("See who can remember the most."). The child should not be expected to listen well beyond a reasonable attention span.

Skill 9

Pitch variety. In order to make room for rich variety of expression, the child uses a wide range of voice pitch, speaking normally at a pitch suitable to his voice and varying it by occasional highs and lows.

Increasing the effective voice range is a noisy business, but fun. Full-throated screeching and growling games, together with singing exercises that push the high and low extremes of range will increase the variety of pitch in speaking almost automatically and more naturally than too explicit attention to speaking pitch. Choral reading provides an orderly setting for many such exercises, if the selection is chosen for that purpose.

Skill 12

Varied speaking rate: The student can control the rate of his speaking so as to express the changes that meaning may indicate. He can speak quite rapidly without losing distinctness. He can pause suddenly. He can speak slowly either as a drawl or with spaced words.

Skill 14

Clear pronunciation. The student pronounces speech sounds clearly and distinctly, without slurring or mushiness. The fricatives really buzz or hiss. The vowels a, e, and i are precise and distinctly different. At the same time he does not overpronounce or mouth his words.

Skill 18

Voice resonance. The student speaks with a full, resonant voice, free from muscular tensions around the throat, from thinness, and from nasality.

See Level 9 for exercises to promote pitch variety that also contribute to resonance. The teacher should realize that curing a very tense voice will require more individual attention than will probably be available except in very favorable circumstances and may require specialized help.

Sixth Cardinal Concern: EYE MOVEMENT AND DISCRIMINATION

Introduction

The skills listed for this area do not concern the formulation of thought, but rather the transmission of words in a physical sense. Defects of vision can greatly affect ability to read, and teachers should be alert to their possibility. But beyond that, the eye must be trained to the habits that make for rapid, easy reading.

The skills listed here are not meant to replace the carefully graded and tested materials that make up most modern reading readiness and reading series. They are only to ensure that the pupil be made gradually more aware of the influence of eye habits on his ability to read in various ways.

Some skill levels are not represented in this category. Skills are placed at particular levels on the basis of difficulty and ease of correlation with skills in other areas.

Skill 1

Recognizing shapes. The child can see the difference between round, square, oblong, oval, straight, crooked, etc., and recognize common shapes--apple, house, etc.

> See any standard reading readiness workbook for exercises--("Which apple is different from the others?" (No stem), etc.)

Skill 2

Word awareness. The child recognizing writing and probably a few words, recognizes many letters of the alphabet.

> In this skill area, the teacher should follow the guidance of reading readiness materials in use in the school.

Skill 3

Oral reading, sight vocabulary. The child learns to read with limited sight vocabulary, establishes left-right, top-bottom habit, and reads without pointing to words and without head motion.

> In this area, the teacher should follow the guidance of the reading series in use in the school.

Skill 4

Thought units. The child reads in thought units, with firm eye fixations, little regression, and development of peripheral vision for better eye span. He should be conscious of a double process: recognizing the words, and fixing the thought, pausing if necessary, at the end of a thought unit, for the latter.

In this area, the teacher should follow the guidance of the reading series in use in the school.

Skill 5

Silent reading crutches. The child is able to read silently without such crutches as vocalization lip movement, or eye regression

In this area, the teacher should follow the guidance of the reading series in use in the school.

Skill 6

Word parts. The child should be able to focus on letters and parts of words as well as on word outlines--to see words by syllables, to look first at the beginning of the word, to notice spelling.

Skill 7

Eye comfort. The pupil is able to avoid eye fatigue while reading by such techniques as avoiding glare of sharp light contrasts, focusing sharply by being aware of paper texture, blinking, and glancing at the distance from time to time.

The need for these skills will become much more intense in later years, but the eye habits are most easily established early, and some pupils will already be reading enough to make the avoidance of eye strain important.

Skill 8

Word attack methods. The child uses awareness of familiar parts within words, together with context clues, to help recognize words. He recognizes compounds of which the parts are familiar (dogcart, houseboat), possessives, and comparative and superlative forms.

Skill 9

Eye-voice coordination. The child is able to keep his eye and mind far enough ahead of his voice in oral reading to avoid stumbling, even if this means letting the voice pause frequently at logical points.

Skill 10

Speed awareness. The child should vary his reading speed to suit the nature of the material. He should be aware that more rapid reading will often increase comprehension. He should know how to time himself.

Skill 11

Advance skimming. The student skims rapidly and effectively in two ways: to find a passage or a word known in advance, and to form an idea of the general content and organization of a selection.

Skill 12

Proofreading technique. The student can read his own or another person's writing carefully for errors in spelling, punctuation, or grammar. He knows the most common proofreaders' marks. He knows what kinds of words to give special attention to (their-there, who-whom, etc.) and is able to read word by word, sentence by sentence without being carried away by the meaning. He knows the technique of reading backward, one word at a time, starting with the last word, to catch spelling errors.

Skill 13

Skimming for review. When doing serious reading, the student ends by skimming to fix in mind the overall structure, knows how to mentally subdivide a selection according to the main ideas.

Skill 14

Speed reading patterns. The student practices zig-zag eye patterns and movement straight down narrow columns when reading easy material, and he expands his eye span to take in larger blocks of print at a time, rather than being restricted on all occasions to the left-right, one-line-at-a-time pattern.

Seventh Cardinal Concern: HANDWRITING

Introduction

The skills listed for this area do not concern the formulation of thought, but rather the transmission of words in a physical sense. Actually, of course, handwriting is no more integral a part of English than typewriting; but it would be obviously futile to try to divorce handwriting skill from writing. Nothing in this category is meant to conflict with any of the reputable writing methods now being used.

Some skill levels are not represented. Skills are placed at particular levels according to difficulty, orderly sequence, and ease of correlation with skills in other areas.

Skill 1

Copying shapes. The child can hold a kindergarten crayon, practice scribble writing, and first trace, then imitate simple shapes (square, triangle, circle, etc.)

See reading readiness workbooks for exercises.

Skill 2

Large writing. The child writes letters and his own name on the chalk board and on large paper with a kindergarten pencil.

Skill 3

Writing position. The child is able to hold a pencil and place the paper correctly. He is able to make verticle strokes, circles, etc., within the lines on the paper, going from left to right and from top to bottom.

Skill 4

Manuscript alphabet. The child has mastered both upper and lower case forms of the manuscript alphabet, uses a capital letter at the beginning of a sentence, and a period or question mark at the end.

Skill 5

Neatness and legibility. The child can do manuscript writing neatly and legibly and knows the meaning of the terms "title," "margin," and "indent."

Skill 7

Beginning of cursive. The child begins cursive writing, according to the writing method materials in use in the school.

Skill 8

All cursive forms. The child writes correctly all upper and lower case cursive forms, according to the writing method materials in use in the school.

Skill 9

Cursive fluency. The child can write a cursive script smoothly, rhythmically, and gracefully. He is able to check his own letter forms against the room chart.

Skill 10

Simple outline. The child is able to arrange correctly on the page a simple two-level outline.

Skill 11

Block indented quotation. The student uses accepted conventions for presenting a longer quotation by indenting it as a block and arranges it tastefully and neatly, whether the passage is prose or verse.

Eighth Cardinal Concern: BODY AND ENVIRONMENT

Introduction

The skills listed for this area do not concern the formulation of thought, but the physical circumstances that affect effective transmission of words. Some skill levels are not represented. Skills are placed at particular levels on the basis of difficulty, required physical maturity, orderly sequence, and ease of correlation with skills in other areas.

Skill 1

Listening silence. The child sits reasonably still and does not talk while the teacher is talking to the group, at least up to the reasonable limit of his attention span.

> Teacher may help children arrange hands and feet before listening, perhaps by finger game ending with hands folded in lap or on table. Teacher should take time to achieve silence before beginning, and then speak softly. Children at this level may be seated close enough to teacher for her to restore their attention by a touch without interrupting herself.

Skill 2

Handling a book. The child is able to sit and hold a book correctly, to turn pages correctly and without tearing them, to find the right page, to put the book away where it belongs, and knows that he must not mark in the book or harm it.

Skill 3

Posture. The child sits straight, with comfortable balance and muscle tone, for listening, reading, writing, and stands straight and facing the right way when talking while standing up. When reading, he holds the book the right distance from his eyes and is aware of the lighting.

Skill 4

Facial expression. The child looks pleasantly at group when talking to them, looks at the individual he is talking to, watches the speaker when listening and reacts facially to the mood of the speaker. He learns that even when reading, facial expression helps him catch the feeling and to pay attention.

> Positive emphasis on this skill will generally result in unfruitful exaggeration. Often good natured kidding of those (not necessarily identified) whose expression is out of tune with the situation will get the idea across.

Skill 5

Poise before group. Regardless of how poised the child may actually be in the Christmas program, he learns at this level at least some ways to improve his poise and self-confidence--being well prepared, knowing how to think of the audience, knowing some things to do with hands and feet to prevent fidgeting.

> An imaginary stage may be marked out in the classroom. Reciting poems or telling stories by small groups will provide a good prelude for those less self-assured. Small groups can act out a story then for another class. Every opportunity for building poise should be taken.

Skill 9

Audience awareness. When reading orally, the child looks at his listeners occasionally, not to see them so much as to project facial expressions and attitudes. Then speaking to a group, he also "talks with his face." When listening he reacts with his own facial expressions, if necessary doing so to make up for the lack of expression in the speaker.

Skill 10

Reading references. The child chooses a place to read, when possible, where such references are conveniently available as an atlas, an encyclopedia, a dictionary.

Skill 17

Note taking. The student has the habit of keeping a pad handy to jot down ideas when listening or reading. He may keep a reading notebook or journal.

Skill 18

Platform bearing. The student is able to speak before a group with an effective entrance, opening words, delivery and close.

> A positive and self-assured entrance and opening helps resolve many problems of poise. Many short speeches before the class, with specific attention to the opening, will do more for this skill than a few long and more difficult speeches.

Skill 19

Eye contact. The student in speaking is able to hold the audience by the use of the eyes, looking at the audience without self-consciousness.

Ninth Cardinal Concern: SPELLING AND PHONICS

Introduction

The skills listed for this area do not concern the formulation of thought, but rather the transmission of words in a physical sense, or more specifically with the way speech is transcribed on paper. This includes both regular spelling and the special spellings, symbols, and diacritical marks used to record pronunciation.

Some skill levels are not represented in this category. Skills are placed at particular levels on the basis of difficulty, orderly sequence, and ease of correlation with skills in other areas.

Skill 5

Regular spellings. The child can spell short words phonetically and begins formal spelling lessons. He knows the regular signs of long and short vowels (double consonant, final consonant, silent e, double ee, etc.).

Skill 6

Spelling awareness. The child notices spelling of new words, keeps a personal spelling list, is able to copy even very difficult words accurately.

Skill 7

Spelling mnemonics. The child uses simple mnemonic devices in learning to spell new words, chiefly finding associations with letters at the point of difficulty ("The two ll's in collar are like the two points of a collar."), including the finding of small words within larger ones (yes and day in yesterday).

Skill 8

Dictionary pronunciation. The child is able to pronounce strange words from the pronunciation symbols in a beginning dictionary. He learns the meaning of the symbol schwa, even if not in the elementary dictionary, and learns how to accent a strange word as marked (primary accent only).

Skill 9

Spelling suffixes and contractions. The child is able to spell common contractions and to form plurals and common derivative forms according to simple rules. He knows when to change y to i before adding es, when to double a final consonant before a suffix, when to drop a silent e before a suffix.

Skill 10

Syllabication. The child is able to divide words into syllables correctly.

Skill 11

Spelling approaches. The student knows several ways of fixing spellings in his mind and knows which works best for him. He includes pencil-less writing on the desk (kinesthetic approach); visualizing the words planted in flowers, cast in concrete, done in skywriting, etc. (visual approach); makes up special "spelling pronunciations," concentrates on the sound of the letters said over rhythmically.

Skill 12

Dictionary keys. The student can quickly learn the pronunciation symbols in an unfamiliar dictionary by using the pronunciation key.

Skill 13

Homonym procedure. After several years of working separately on the more common homonyms (to-too, there-their-they're, etc.) the student becomes acquainted with many of the less common homonyms and realizes that they offer special problems. He adopts memory devices that take into account the meaning of the word, rather than just the spelling.

> Here is a good occasion to go into the difference between spoken and written language and the history of the English language's chaotic spelling. The students may be brought to realize that "because people have grown accustomed to it" is the answer to most "why" questions.

Skill 14

Writing phonetically. The student is able to record actual pronunciation of words using common diacritical marks and symbols: the macron and breve for long and short vowels, circumflex accent over o for the sound aw, the barred th for the voiced fricative, and digraph zh, together with acute and grave accents for primary and secondary accent.

> In writing words phonetically, the student should be allowed to write what he hears. Even in small classes dialect differences are likely to appear--and with this skill well in hand they can easily be explored.

Skill 18

Dialect spelling. The student makes a good try at pronuncing a strange dialect written with altered spelling. He realizes that dialect spelling must be used conservatively and is often unnecessary, since vocabulary and grammatical idioms are usually sufficient to convey a sense of the dialect.

> After reading a fairly long selection in dialect and becoming accustomed to its feel, the student may find it entertaining to rewrite a short passage of standard English in that dialect--noting that the whole viewpoint and attitude must usually be changed, as well as superficial idiom.

Skill 28

International Phonetic Alphabet. At this level, the student should become acquainted with the symbols of the IPA that pertain to English and any other language that he knows. He should be able to pronounce and transcribe words in this alphabet.

Tenth Cardinal Concern: LIBRARY TECHNIQUES

Introduction

The skills in this area do not concern the formulation of thought, but rather the access to thoughts. Included is the use of various reference works and, at the upper levels, conventional forms for acknowledging sources of information.

Some skill levels are not represented in this category. Skills are placed at particular levels on the basis of difficulty, orderly sequence, and ease of correlation with skills in other areas.

Skill 3

Putting books in order. The child is able to find books in the room library and return them to the right place. He realizes that books must be kept in order.

> It is quite important that there be a room library, however small, with a few simple categories so that certain books can belong in one place and others in another.

Skill 4

Public library. The child learns where the public library is (and/or bookmobile visits), about library cards, and due dates and fines. He learns that the librarian is someone who can help him. If possible, every child that does not already have one should get a library card and use it.

> A play library in the classroom and field trips to the library are the obvious and valuable techniques for developing this skill.

Skill 5

Alphabetical order. The child can write the alphabet in order without help and can tell which of two letters comes first.

Skill 7

Book parts. The child knows where to find the title page, table of contents, introduction, and index of a book, knows what they are for, and can use them to help in selecting a book in the library, in reading it, and in remembering it.

Skill 8

Dictionary and glossary. The child knows that good readers usually have a dictionary handy when they read. He knows that libraries always have dictionaries available and that many books have a "little dictionary" in the back. In the classroom each pupil should have a dictionary available at his desk.

Skill 9

Card catalog. The child can use the card catalog in the public library to find a book title and author he knows.

> In communities where library facilities are limited this skill may have to be delayed. Periodic field trips to the public library are almost essential when developing library skills. Libraries in every elementary school are a goal to be realized as soon as possible.

Skill 10

Atlas and gazeteer. In reading of different places on the earth, the child uses maps to help him imagine them more fully as well as pictures when available. He is able to use a gazeteer and knows where to locate one.

Skill 11

Encyclopedia parts. The child uses the index volume, listing of authors, and cross references in the encyclopedia. He knows the major encyclopedias by name.

Skill 12

Finding magazine articles. The student knows where the magazines are located in available libraries and how to find out if the library has a particular magazine. He knows how to find an article on a given topic by using the Reader's Guide.

Skill 13

Special references. The student becomes acquainted with reference books on special topics, literary handbooks, poetry indexes, short story indexes, etc., according to what is easily available.

> The timing of this skill level will have to depend, probably, on the student's promotion to secondary school and a school library, rather than on his readiness in other respects.

Skill 14

Source references. In oral and written reports the student gives credit to the sources of his information. It should be done informally at this level, not by footnotes or other attempts at scholarly apparatus. He not only rejects outright plagiarism, but sees that explicit reference to sources actually increases the weight of his words.

Skill 15

Book classification. The student knows the ten main categories of the Dewey Decimal System, knows the 800's in more detail, and knows the system for classifying fiction in the local libraries.

Skill 17

Research strategy. The student is able to follow a train of references in the library, letting one book or article lead him to another. He knows where to turn first to find out about a particular topic. He is not easily stuck when the first place he looks produces nothing. He knows how to take notes as he goes along.

Skill 18

Simple documentation. The student is able to give source references in footnotes and bibliography, but in simple and brief form. Page, author and title (and perhaps date) are sufficient for books; article, encyclopedia name, volume and page for encyclopedias; author, article, magazine and date, for periodicals.

> Documentation is easier to make purposeful if taught in connection with quite short papers having few and easily found sources. Long library papers at this skill level entail an excessive danger of plagiarism, undigested paraphrase, and unthinking compilation.

Skill 28

Standard documentation. The student is acquainted with the usual abbreviations and conventions of scholarly documentation. He can document a paper with references and bibliography according to the Modern Language Association style sheet.

> The student should be aware that many periodicals and colleges have their own styles of documentation, and that scholarly disciplines also differ among themselves. Since the MLA style is simple, clear, and widely used in the humanities, it is appropriate for this level in English. The rather different styles common in the sciences may be left to teachers in these areas.

TABLE OF SPECIFIC SKILLS

The table on the following pages is made up from the brief underlined headings that accompany each skill level in the preceding section of the curriculum guide. It is placed last for a reason.

No heading of three or four words can indicate accurately the scope of a skill definition to someone who is not already acquainted with the full description. Teachers are advised not to rely on this table to give them (by itself) even a rough idea of what skills are included in the curriculum.

For those actually working with the curriculum, however, the following table may be a convenience in seeing relationships between different skills at a glance.

TABLE OF SPECIFIC SKILLS

Shaping Thought and Imagination Through. . .

Skill Level	Precise and Vivid Reference	Structure: The Order of Parts	The Speaking Personality	Sound Patterns and Textures
1	Primary Communication			
2	Multiple vocabulary	Speech as sentences	People sound different	Striking verse patterns
3	Colorful similes and comparisons	Story as episodes	Talking shows moods	Alliteration
4	Action sentences	subject -verb order	Need for rapport	Phrasing
5	Descriptive adjectives	Position of adjectives	Forms of courtesy	Vowel colors
6	Adverbs for completeness	Position of adverbs	Role playing	Consonant colors
7	Specific modifiers	The simple paragraph	Expressive energy	The beat of poetry
8	Example and illustration	Pronoun smoothness	Variety of mood	Appropriateness of sound
9	Strong nouns and verbs	Combining short sentences	Direct quotation	Variety of intonation
10	Giving sensory qualities	Basic sentence patterns	Usage occasions	Variety in sounds
11	Active voice	Position of optional elements	Sustained mood	Types of enunciation
12	Modifier clarity	Series expansion	Tapping the unconscious	Variety in phrasing
13	Word history	Enumeration pattern	Tone to suit purpose	Consonant types
14	Degrees of certainty	Internal signaling	Relationship realism	Vowel types
15	Understatement exaggeration	Paragraph construction	Sincere identity	Consonant clusters
16	Parts of description	Change of tense	Pretended speaker	Sound repetitions
17	Types of metaphor	Paragraph continuity	Social dialects	Alliteration patterns
18	Relating to own experience	Plot phases (overt conflict)	Regional U. S. dialects	Dialect sounds

(Table of Specific Skills, cont.)
Shaping Thought and Imagination Through. . .

Skill Level	Precise and Vivid Reference	Structure: The Order of Parts	The Speaking Personality	Sound Patterns and Textures
19	Judgment and description	Condensing and expanding	Character in dialogue	Rhyme schemes
20	Hidden assumptions	Balanced constructions	Guaging authority	Phrasing for emphasis
21	Seeking common experience	The cumulative sentence	Guaging candor	Intonation for attitude
22	Topic formulation	Expository openers	Irony	Intonation for emphasis
23	Complex description	Narrative openers	Attitude toward the subject	Punctuation theory
24	Classification, definition	Principles of emphasis	Degrees of engagement	Types of meter
25	Comparison and contrast	Structure for comparison	The modesty-confidence axis	Tension of speech against meter
26	Structure analysis	Plot--internal conflict	Contrasting viewpoints	The borderline of verse and prose
27	Process analysis	Structure of definition	Imitation and parody	Non-stanzaic verse forms
28	Cause and effect	Parentheticals for spacing	Types of narrative viewpoint	Stanzaic & Lyric verse forms
29	Mood and characterization	Narrative structure	Complex viewpoints	Vowel sequences
30	The parts of argument	Arrangement of argument	Ways of describing style	Suiting meter to content
31	The parts of persuasion	Arrangement of persuasion	Persuasive tone and rapport	Varying pattern prominence
32	Extended analogies	Stanza and chapter patterns	Plain and ornate styles	Variation in verse forms
33	Implication and allusion	Concealed transitions	Gracious and severe styles	Ambiguous emphasis
34	Paradox	Esthetic form --sentences	Personal and detached styles	Individuality in prose rhythm
35	Levels of meaning	Esthetic form --narrative	Casual and formal styles	Individuality in verse
36	Fundamental formulations	Esthetic form --non-fiction	Integration of experience	Individuality in texture
37	Overview and responsibility			

Language Transmission Through Control of. . .

Skill Level	Voice and ear	The eye	Handwriting	Body and Environment	Spelling & Phonics	Library Techniques
1	Discriminates sounds	Recognizing shapes	Copying shapes	Listening silence		
2	Consonant enunciation	Word awareness	Large writing	Handling a book		
3	Vowel enunciation	Oral reading	Writing position	Posture		Books in order
4	Rate of speaking	Thought units	Manuscript alphabet	Facial expression		Public library
5	Stalling sounds	Reading crutches	Neatness, legibility	Speaking poise	Regular spellings	Alphabetical order
6	Listening concentration	Word parts			Spelling awareness	
7		Eye comfort	Beginning cursive		Spelling mnemonics	Book parts
8		Word attack methods	All cursive forms		Dictionary pronunciation	Dictionary & glossary
9	Pitch variety	Eye-voice coordination	Cursive fluency	Audience awareness	Suffixes & contractions	Card catalogue
10		Speed awareness	Simple outline	Reading references	Syllabication	Atlas and gazeteer
11		Advance skimming	Block indent quote		Spelling approaches	Encyclopedia parts
12	Varied rate (oral)	Proof reading			Dictionary pron. key	Magazine articles
13		Skimming for review			Homonym procedure	Special references
14	Clear pronunciation	Speed reading pattern			Phonetic writing	Source references
15						Book classification
16						
17				Note taking		Research strategy
18	Voice resonance			Platform bearing	Dialect spelling	Simple documentation
19				Eye contact		
28					IPA symbols	Standard documentation